

# MUSICAL AMERICA

Vol. XXIX. No. 8 NEW YORK

EDITED BY

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DECEMBER 21, 1918

\$3.00 per Year  
15 Cents per Copy

## WARM WELCOME FOR THREE NEW PUCCINI OPERAS

World Première of One-Act Works Draws Huge Throng to Metropolitan—Thirty-One Artists Take Part in Lavish Productions—Triumph for Principals and Conductor—High Order of Virtuosity Displayed in "Il Tabarro," "Suor Angelica" and "Gianni Schicchi"—Latter Is Buffa of High Order—Scores Engrossing but Not Vital

PUCCINI'S trinity of one-act operas received their world's première at the Metropolitan on Saturday evening, Dec. 14, before an immense throng. The long-promised operas, "Il Tabarro" ("The Cloak"), "Suor Angelica" ("Sister Angelica") and "Gianni Schicchi," are in no sense related to each other organically, except so far as the musical physiognomy is concerned. Here the resemblance is unmistakable—and this is remarked not slightly but simply to provide instant relief for the legions of admirers who may be fearful that the creator of "The Girl of the Golden West" has deserted the beloved idiom. In his newest works Puccini is steadfastly loyal to his friends; there is scarcely a page, except possibly in his comic masterpiece, "Gianni Schicchi," which does not represent the adored mannerisms of the most popular opera-maker of the day. Considering the triad as a whole, one is impressed chiefly by Puccini's orchestral ingenuity, his adroit manipulation of familiar thematic material, his unerring dramatic instinct and his perpetual theatricalism. Harmonically, he has swung still further to the left, where sit his favorite French idols; melodically, he has striven for a seat among the conservatives, but with only indifferent success. He clings to his exploitation of declamation, but occasionally lapses into stretches of sustained melody. During these latter moments, as in *Giorgetta's* narrative, the duet of the lovers and the flamboyant suicide aria allotted to *Michele* in "Tabarro," *Angelica's* air, "Senza Mamma"; the roundly applauded "O mio babbino, caro," sung by *Lauretta* in "Gianni Schicchi"—these are the outstanding airs—we find the composer's originality at its nadir. The Intermezzo of "Suor Angelica" and the last mentioned tune from the comedy seem doomed to enrich the record sellers, but neither rises above the commonplace.

### "Il Tabarro"

"Il Tabarro" is glorified melodrama, of the naïve type once popular in a certain class of variety theater. The libretto, written by Giuseppe Adami, is based on "La Houplande," by Didier Gold. *Michele's* barge is lying at anchor in the Seine. *Giorgetta*, his wife, is wearied of their uneventful life "in that dark, dingy cabin," so she gives herself to *Luigi*, a young stevedore of radical propensities, to judge from his complaint of "this cruel world where life is naught but hard toil," and fiery propensities, to judge from his amorous words with his *padrone's* wife. *Michele*, vaguely suspicious, pleads with her, recalling the days when she was content in his embrace under his cloak, *il tabarro*, the symbol of their bygone conjugal bliss. She is indifferent, eager for her ren-

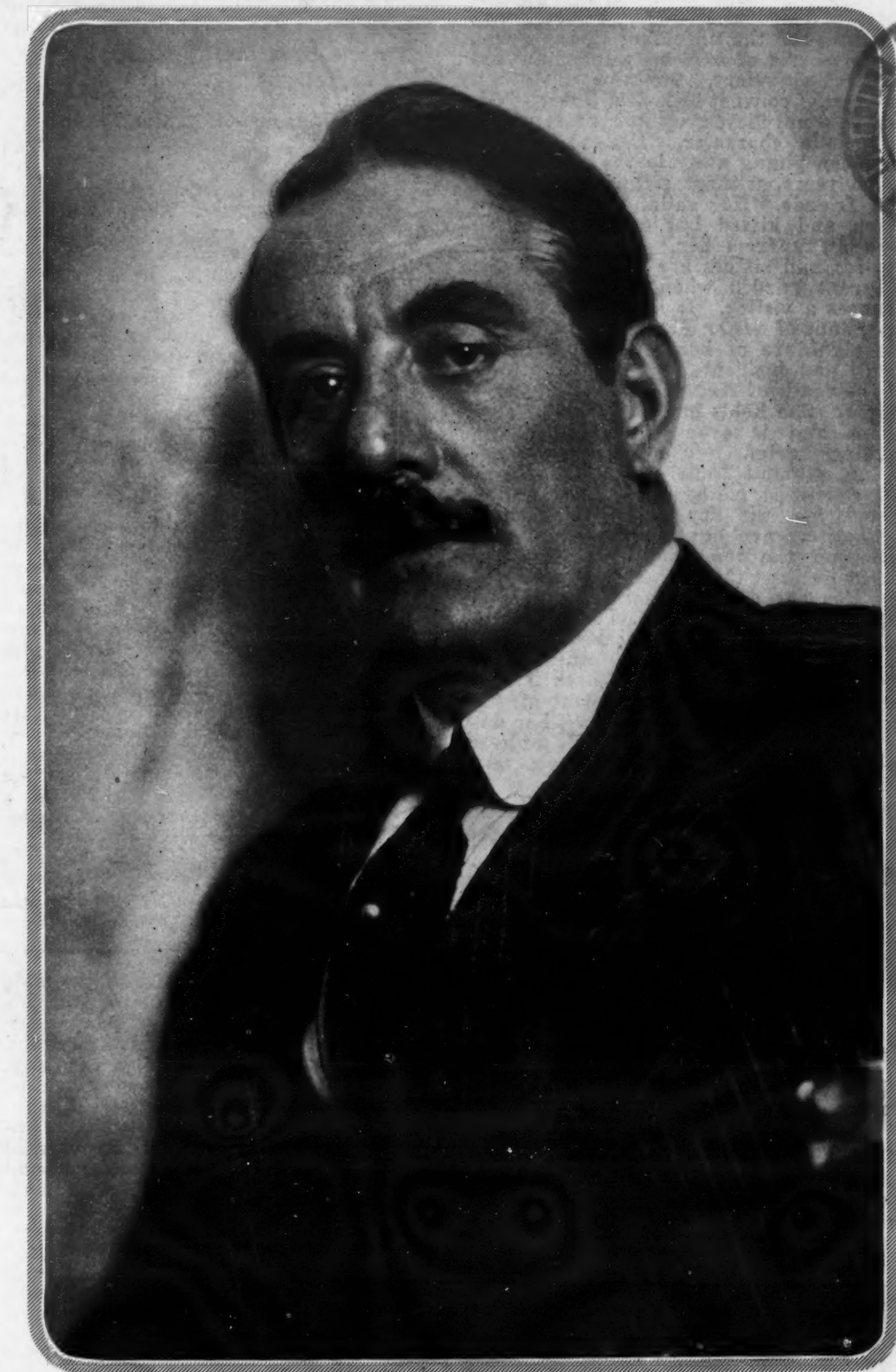


Photo by E. Sommariva, Milan

### GIACOMO PUCCINI

The Most Popular of Living Operatic Composers, Whose Three New Operas, "Il Tabarro," "Suor Angelica" and "Gianni Schicchi," Had Their World Première at the Metropolitan Opera House Saturday Night

devious that night with *Luigi*. *Michele* apostrophizes the river when she enters the cabin, amid the booming of the brass and the storming of the tympani. In his despondency he mechanically lights his pipe and so unknowingly gives the signal to the waiting *Luigi*. The youth stealthily returns and falls into the hands of the husband. He is promptly choked to death, after confessing his love for *Giorgetta*. The wife emerges from the cabin, overcome by a terrible oppression.

"I am sorry, *Michele*," she says, coquettishly; "don't you want me near you?" "Where?" tremulously answers the husband, seated, with his cloak spread over the corpse. "Under my cloak?" He throws open the cloak and the body falls at her feet. She screams in horror, but *Michele* seizes her and throws her upon the body of her lover. Again and again he forces her upon the corpse. This finale looks and sounds as repulsive as it reads.

### Admirable Character Drawing

Puccini attempts to detract from the sordidness of the story by the introduction of some adroit light touches, but in the main the tale remains black and bru-

tal. The whole arsenal of modern effect is utilized to provide the swift-flowing turbulence of the orchestra. The grotesque figures of *Frugala*, a light-hearted bumboat woman, and *Talpa* and *Tinca*, a pair of genial stevedores, are admirably characterized by the composer. A typical Puccini touch is the intentionally wheezy hand-organ waltz tune, played by the orchestra but apparently ground out by the street musician for the impromptu deck dance of the stevedores and *Giorgetta*. Again, a *Song Peddler* sings his wares, "the story of Mimi," and it is indeed the air from "Bohème"—Shades of Gilbert and Sullivan! The first climax comes after a straggling air, sung by *Giorgetta*, anent Belleville, the native hearth of the good woman, and then we hear the passionate duo, strong in color but of shoddy melodic character. The Italian text of the lovers' meeting sizzles, but this caloric intensity is not transferred to the score in this particular place. A wailing dissonance and the ominous clang of the tom-tom is permitted to shock the ear at intervals, and occasionally, as when *Luigi* descends to bo-

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## ORIGINAL NATIONAL CONSERVATORY LAW BEING MODERNIZED

Senator Calder of New York, and Representative Moore of Pennsylvania, Offer Amendments in Senate and House—Would Substitute Now-Living Incorporators for Those Deceased Since Original Law Was Passed Twenty-Seven Years Ago—Also, to Enlarge Scope of Operations in Order to Permit Establishment of Branch Conservatories in Various Parts of Country—Main Institution to Be Located at Capital—Texts of Original Law and Proposed Amendment

WASHINGTON, D. C., Dec. 18.—In order to enable the original law for the establishment of a national conservatory of music to be put into operation and its provisions carried out as intended by Congress when the institution was incorporated in 1891, amendments have been offered in both Senate and House of Representatives by Senator William M. Calder of New York and Representative J. Hampton Moore of Pennsylvania, substituting now-living incorporators for those deceased since the law was passed twenty-seven years ago, and enlarging the scope of operations of the law so that it will permit the establishment of branch conservatories in various sections of the country, while the main institution is to be located in Washington.

The original bill, passed by Senate and House, which became law by the President's approval on March 3, 1891, is as follows:

### "AN ACT TO INCORPORATE THE NATIONAL CONSERVATORY OF MUSIC OF AMERICA—"

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That Jeannette M. Thurber, William G. Choate, Chauncey M. Depew, Abram S. Hewitt, Frank R. Lawrence, of the State of New York; Wm. Pinckney Whyte, Enoch Pratt, of the State of Maryland; Fitzhugh Lee, William H. Payne, of the State of Virginia; Olive Risley Seward, John Hay, S. P. Langley, Anthony Pollock, C. R. P. Rodgers, John M. Schofield, of the District of Columbia, and such others as may be associated with them, are hereby constituted a body politic and corporate by the name National Conservatory of Music of America, with perpetual succession, with power to sue and be sued, complain and defend in any court of law or equity; to make and use a common seal and alter the same at pleasure; to acquire, take by devise, bequest or otherwise hold, purchase or convey such real and personal estate as shall be required for the purposes of its incorporation; to appoint such officers and agents as the business of the incorporation shall require; and to make by-laws, not inconsistent with any law of the United States, for the admission and qualification of members, the management of its property and the regulation of its affairs. Said corporation is hereby empowered to found, establish and maintain a na-

[Continued on page 4]



## WARM WELCOME FOR THREE NEW PUCCINI OPERAS

[Continued from page 1]

tanical terms and explains that he is "burning with jealous fire" and longs to hold her "entwined like ivy on a spire," the composer's fancy runs to chromatics. Tremolo and pizzicato effects mark the mood; in brief, the composer misses no cue. With all this prodigality of color and effect Puccini, craftsman that he is, is economical with his thematic material.

### Triumph for the Artists

Claudia Muzio portrayed *Giorgetta* in quite a realistic fashion, both dramatically and vocally. The general tendency of the artists was to gild the sordidness of their rôles by lending the characters a refinement which is not indigenous to the water-front. Miss Muzio shared this view of interpretation, but she succeeded in giving a moving representation of her part. Crimi found himself on this evening. At no time since his recent engagement here has he sung with such fervor and understanding.

Montesanto made an excellent impression as *Michele*, singing and acting with dignity and earnestness. Alice Gentle gave her talent of characterization full rein as *Frugola*. Didur, as *Talpa*, was excellent in his farcical rôle, and the same may be said of Bada. The remaining members of the cast were uniformly excellent.

Cries of "Moranzoni!" brought the conductor before the curtain half a dozen times with other principals. "Il Tabarro" repulsed the auditors, but unquestionably it entertained them.

The cast of "Il Tabarro" was as follows:

Giorgetta ..... Claudia Muzio  
Luigi ..... Giulio Crimi  
Michele ..... Luigi Montesanto  
Il Tinca ..... Giordano Paltrinieri  
Il Talpa ..... Adamo Didur  
Venditore di Canzoni ..... Pietro Audisio  
La Frugola ..... Alice Gentle  
L'Innamorata ..... Marie Tiffany  
L'Innamorato ..... Albert Reiss

### "Suor Angelica"

Let us now leave the evil-smelling haunt of slimy rats and *Luigi* and pass

into a lavender-scented convent garden of the seventeenth century. "Sister Angelica" is modeled on the lines of "Jugler of Notre Dame," Massenet's appealing miracle-opera. Groachino Forzano has provided the book, a story of some charm in the contemplation.

Puccini has wedded the text with music which is distinguished more for its successful simulation of ecclesiastical atmosphere than for its inspirational power. The very success of the composer in this regard hampers dramatic development. The structure of the plot seems to afford but meager opportunity for an emotional colorist of the type of Puccini; at any rate, the work impressed us as torpid and pointless, quite devoid of the essential periods of psychological transition. Fifty minutes are required for the unfolding of the story, fifty minutes of extremely ingenious orchestral jugglery, feminine chanting, chiming of convent bells à la Grieg—fifty minutes unrelieved by the presence of any male character. *Sister Angelica* has been pining away in the convent for seven years, without tidings of her kin and friends. Her child, whom she has "seen and kissed but once," has been torn away from her. The postulants, novices and sisters are at recess in the fragrant garden when the *Abbess* announces a visitor. It is the flinty *Princess*, aunt of *Sister Angelica*. She wants the signature of her niece on a testament, and incidentally she informs her of the death of *Angelica's* son two years before. She holds her niece in low contempt and is even unmoved by her racking grief. The ensuing aria, "Senza Mamma," mirrors the despair of the cloistered mother and provides the theme for the inevitable Intermezzo. The sisters are lighting the small lanterns on the tombstones. *Sister Angelica* gathers the nightshade and hemlock for her death potion. She drinks, crying, "Ah, I am lost! I have taken my life! I die with the blackest of sins!" and calls on the Mother of Mothers for a sign of mercy. The little church is illuminated with a soft glow. Out of the door appears the Madonna, with her angelic hosts, and in front of her is a blond child in white—*Sister Angelica's* son. The angels sing, the kettle-drums roar, the orchestra tolls its chimes for the last time and the curtain falls.

Puccini manages to inject some idyllic humor in "Suor Angelica," in two or three spots. One of these moments is when two *Questuants* lead in a little don-

## Critical Opinion Regarding The New Puccini Operas

AS the premières of the three Puccini operas occurred on Saturday night, when daily newspapers are obliged to close their forms from one to two hours earlier than they do on other nights of the week, critical judgment as reflected in the Sunday morning papers, was more or less fragmentary. These excerpts, including three from the Monday evening papers, give a fair idea as to the impression made upon the critics by Puccini's latest operatic achievement:

### James G. Huneker in the Times:

The trinity might be viewed as a tonal triptych, scarlet, mauve, yellow, well contrasting, pictorial evocations; or as a lyric symphony in which "Il Tabarro" is the first allegro, with a coda presto; "Suor Angelica" as an adagio, "en blanc majeur," as Theophile Gautier would put it; the third movement, "Gianni Schicchi," a rollicking, madcap scherzo, overflowing with merry deviltries, not without a touch of Boccaccio's humor or a modicum of the wit and character-drawing of Molière. And the last shall be first. "Gianni Schicchi" is easily the most individual of the three compositions. In it Puccini has achieved unqualified distinction.

### William J. Henderson in the Sun:

We may pause . . . to note that the sugared sighs and honeyed languishings of "La Bohème" and "Madama Butterfly" have but distant relation to the panting phrases and pulsating rhythms of the new scores. Short operas demand swift methods and these works pursue their courses with speed. . . . The composer of these three operas did not create them without thought of their relation. The succession is like that of symphonic movements, the first a passionate and stormy allegro, the second a pallid elegiac andante, the third a flashing finale, inviting the mind to frolic in a whimsy of fantastic humors for relief after the songs of sin and sorrow.

### H. E. Krehbiel in the Tribune:

That they were designed by the composer to be grouped in performances as they were

in publication is most likely. They have been described as a trilogy, but that is a careless use of words, for neither in matter nor spirit have they anything in common, except the musical idiom of the composer. There was, however, an ingenious purpose in their association, we fancy, since they help each other in effectiveness by virtue of contrast. "Suor Angelica," we feel convinced, will never be able to stand alone, yet by providing relief from the tragedy which precedes it, and inviting the boisterous merriment which comes after, it serves a purpose like the slow movement between a dramatic allegro and a jocose scherzo or roistering finale in a symphony.

### Reginald de Koven in the Herald:

I cannot think that, from his own standpoint, in these operas Mr. Puccini had given us anything markedly new, and yet he has said a good many old things in a new way, and his score abounds with orchestral quips and oddities, pictorially characteristic, orchestrally effective and dramatically descriptive and appropriate.

### Henry T. Finck in the Evening Post:

With the exception of the last scene of the third of the novelties, the most interesting of the three, from a musical point of view, is the first. There is less tired music in it than in the second and more melodic invention than in the third, in which the play entirely overshadows the music.

### Pierre V. R. Key in the World:

To the least serious opera of the three—which is almost opera-buffa—the palm of Puccini's achievement belongs, an achievement, one should explain, that was undeniably accentuated by the well nigh flawless singing and acting of the principals appearing in "Gianni Schicchi," and to whom the composer owes one of those unpayable debts that will occasionally occur.

### Pitts Sanborn in the Globe:

Again and again through this brutal little piece ("Il Tabarro") one marks relentless Mascagni rhythm, but without Mascagni's melody. The melody comes from the Puccini scrap bag. The Charpentier trimmings are a pale reminder of things the composer of "Louise" did with an approach to genius. Still, as a one-act thriller "Il Tabarro" has plenty of dash and go and well presented cannot fail of effect.

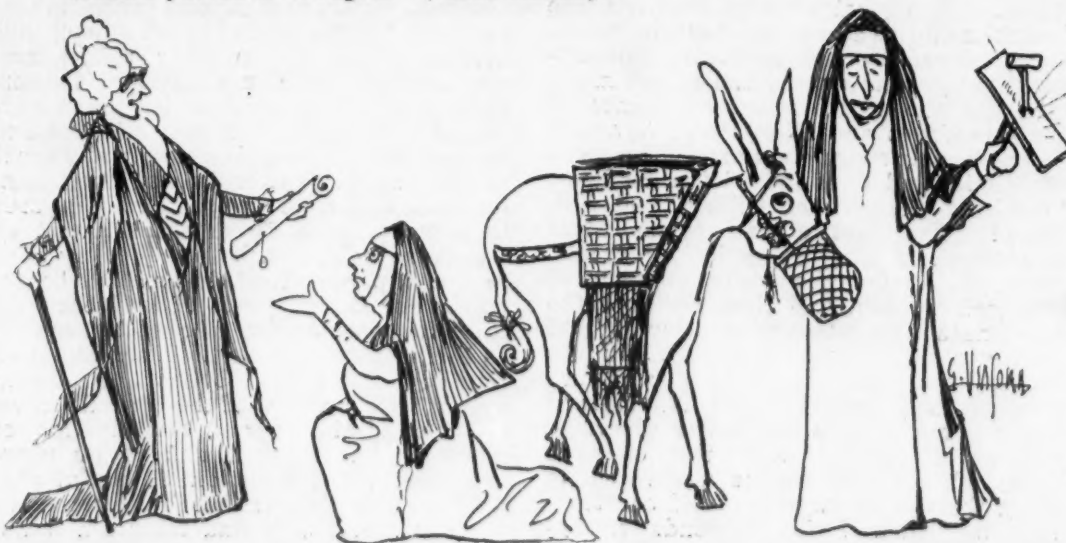
### Sylvester Rawling in the Evening World:

Mr. Puccini is the most successful of living composers of operas. Aside from his merits as a musician, he has prevision of what is likely to be popular and he knows the value of contrast. In this latter respect this trio of one-act episodes of life, which have nothing to do with each other, put into one bill is a triumph.

## WHAT VIAFORA SAW AT THE PREMIÈRE



Ha! A bright moment in "Il Tabarro." The lovers (played by Claudia Muzio and Crimi) do the Apache dance, while the good husband (Montesanto) turns his back. The desolate person is "Frugola" (Alice Gentle).



When the only male character of "Suor Angelica" enters the scene. The management, it will be observed, muzzled the gentleman, who is held firmly by the "Abbess" (Rita Fornia). Sister Angelica (Farrar) is begging her cruel aunt (Perini) for tidings of her child.

key—the only representative of the male sex in the opera, so we believe, and this episode is duly recorded in the orchestra by neatly contrived braying. Puccini also resorts to imitation, by the way, when he wishes to suggest the arrival of the *Princess* and her coach and four.

One glaring weakness of "Suor Angelica" is the finale. Massenet furnished human witnesses for his miracle and otherwise arranged a glorious climax. Puccini permits his sanctified nun-mother to ascend to glory in chilling privacy. A final chorus or something is awaited in vain. The conclusion hangs in mid-air, with the robust, chromo angels. Miss Farrar extracts a good measure of interest from the character of *Sister Angelica*, but obviously she chafes under the restraint of the exacting passivity. The one outburst of grief at the tidings of the son's death was an example of mere external playing. Miss Perini's interpretation of the *Princess* was effective in every respect. All the other rôles were in capable hands. The cast was as follows:

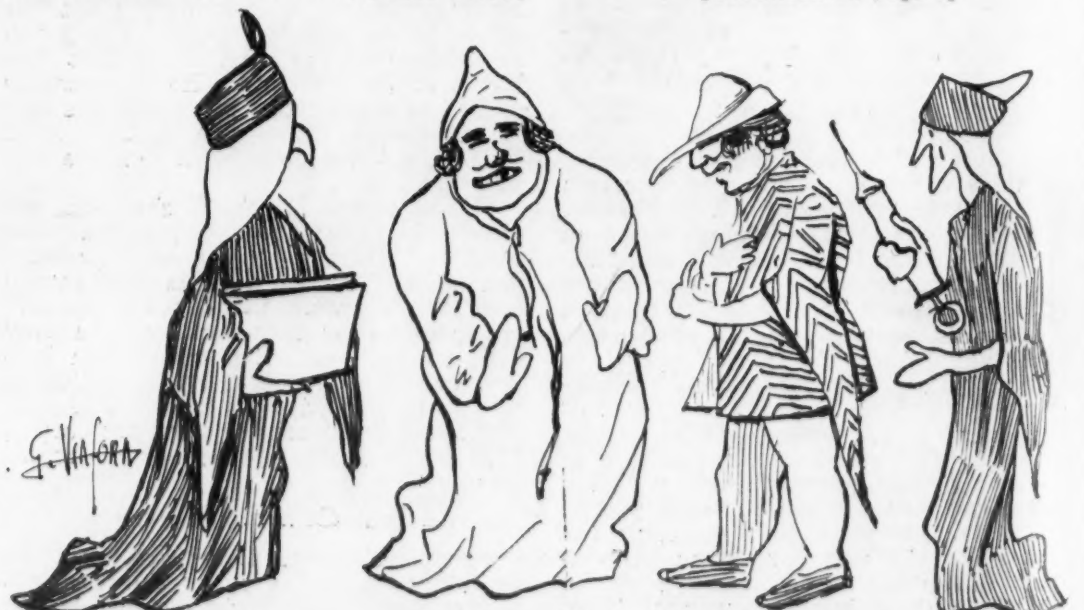
Suor Angelica ..... Geraldine Farrar  
La Principessa ..... Flora Perini  
La Zelatrice ..... Marie Sundelius  
La Badessa ..... Rita Fornia  
La Maestra delle Novizie ..... Cecil Arden  
Una Conversa ..... Marie Tiffany

Altra Conversa ..... Veni Warwick  
Suor Osmina ..... Marguerite Belleri  
Una Novizia ..... Phyllis White  
Suor Genovieveffa ..... Mary Ellis  
Sorella Infermiera ..... Leonora Sparkes  
Suor Dolcina ..... Marie Mattfeld  
Prima Sorella Cercatrice ..... Kitty Beale  
Seconda Sorella Cercatrice ..... Minnie Egner

### "Gianni Schicchi"

Tragedy and sentiment disposed of, Puccini now devotes his virtuosity to the element of comedy. Like his early Italian forebears, he finds in opera buffa the liberty denied him in the severe medias. Forzano, author of "Suor Angelica," has given Puccini a volatile, sparkling story which is founded on a character mentioned by Dante. *Gianni Schicchi* is one of the Falsifiers, a man who impersonated the dead Buoso Donati at the behest of one *Simone* and dictated a testament in favor of this *Simone*. The librettist makes *Schicchi* a lovable rogue of peasant birth, with a Cyrano nose. "He's smart and keen-eyed," *Rennuccio*, his daughter's lover, says of him. "He knows the law and all the tricks that lawyers practice. Always good-humored and full of fun." The action takes place in 1299, in Florence, in the bed-chamber

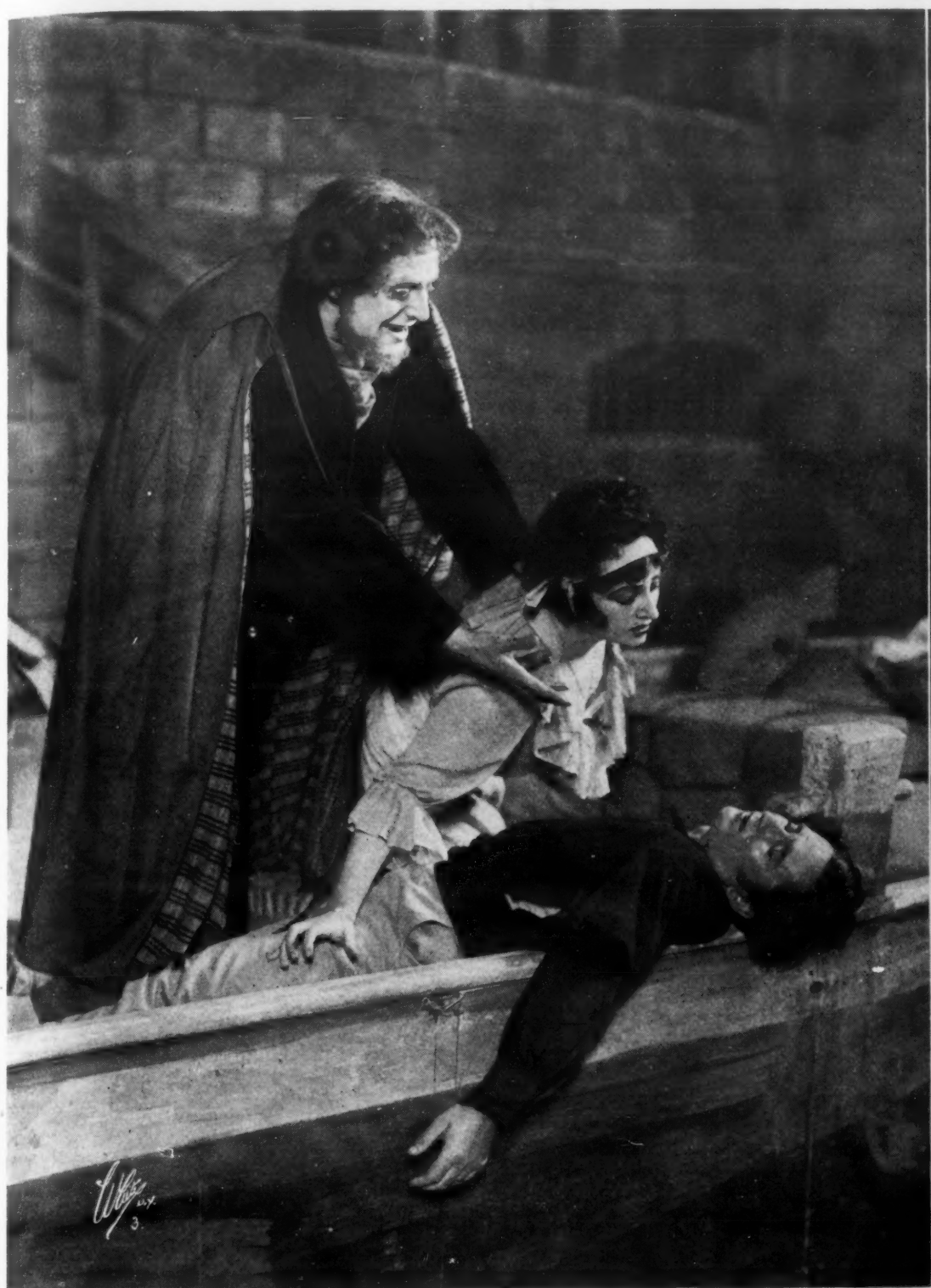
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Some of the merry-makers in "Gianni Schicchi." De Seguro as the "Notary"; De Luca in the title rôle; Crimi as "Rennuccio," and Malatesta as the "Physician"—a strange crew.



## FLASHES FROM PUCCINI'S NEW OPERAS



Striking episodes from Puccini's three new operas. Upper left, the gruesome finale of "Il Tabarro," showing Montesanto, the new baritone (at left), Claudia Muzio and Giulio Crimi. Upper right, Geraldine Farrar as "Sister Angelica" and Flora Perini as the heartless "Princess." All the pictures in the lower half of the page are from "Gianni Schicchi." Lower right, De Luca as "Gianni," about to use his club on the greedy relatives. Upper row, Marie Sundelius as "La Ciecca," Mr. De Luca as

"Gianni," Paolo Ananian as "Betto." Lower row, Kathleen Howard as "La Vecchia," Louis D'Angelo as "Marco," Marie Tiffany as "Nella," Angelo Bada as "Gherardo." Lower left corner, De Luca as "Gianni Schicchi" (Photo White); above him is Kathleen Howard as the "Old Woman" (Photo White). The affectionate couple is "Lauretta" and "Rinuccio," impersonated by Florence Easton and Giulio Crimi (Photo White)



## WARM WELCOME FOR THREE NEW PUCCINI OPERAS

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of the late Buoso Donati. The bed of the decedent is surrounded by the mourning relatives, a rare collection of nondescript, grotesque types. They wail out their alleged grief until they glean that Buoso has bequeathed all of his property to the monks. The relatives ransack the room for the missing will in true farce fashion. Finally *Gianni Schicchi* is called, in the hopes that his fertile brain will concoct some scheme and divert Buoso's property to themselves. *Gianni* impersonates Buoso, whose death is not yet known in Florence, and dictates a will to the *Notary* in the tremulous tones of a dying man. The comedy of this scene is delightful. To the stupefaction of the relatives he names "*Mio levoto amico Gianni Schicchi*" the chief beneficiary, and to heap insult on injury he dictates that the fantastic *Old Woman*, his principal detractor, shall reward the *Notary* and witnesses liberally from her own purse. The thwarted relatives are routed from the chamber with *Gianni's* club, the palace is given to his daughter as her dowry, and the lovers, *Lauretta* and *Rinuccio*, are united. Then *Gianni* turns to the audience and asks:

"Tell me, ladies and gentlemen,  
Whether you could imagine  
A better use for Buoso's hoarded money!  
For my trick, those good men  
Have sent my soul to Hades—well,  
amen!  
But giving Dante credit for this plot,  
If a good time has been to-night your lot  
I hope to learn your verdict is—(makes  
motion of applause)—not guilty!"

### Ovation For the Singers

The verdict was uproarious applause. There could be no doubt of the popular appeal of the third little opera—about an hour in the running. De Luca makes *Gianni Schicchi* one of his best character delineations, if indeed not his best. Crimi found the lyric measures of *Rinuccio* greatly to his liking and duplicated the success he achieved earlier in the evening.

As for Florence Easton, one wonders that this artist was not given fuller opportunity in the trilogy. Her pure, chaste voice and finished style was wasted on a comparatively small rôle, but the audience was quick to recognize her gifts, and after her aria, "*O mio babbino*," the most melodious and Pucciniesque melody of the opera, compelled her to repeat the air. No other aria was so rapturously greeted during the evening.

Didur and Kathleen Howard contributed droll portrayals of the grotesque parts of *Simone* and the *Old Woman*, to single out only two members of the thoroughly competent cast, which was as follows:

Gianni Schicchi.....Giuseppe De Luca  
Rinuccio.....Giulio Crimi  
Lauretta.....Florence Easton  
Laccesca.....Marie Sundellus  
Nella.....Marie Tiffany  
La Vecchia.....Kathleen Howard  
Gherardo.....Giordano Paltrinieri  
Gherardino.....Marta Malatesta  
Marco.....Louis D'Angelo  
Betto.....Paolo Ananlian  
Simone.....Adamo Didur  
Ser Amantio di Nicolao.....Andrea De Seguro  
Pinellino.....Vincenzo Reschiglian  
Cuccio.....Carl Schlegel  
Spineluccio.....Pompilio Malatesta  
Conductor—Roberto Moranzoni.

### Adroit Musicianship

The score is faithful to every one of the ludicrous situations. The themes are not notably original, but the orchestral treatment is so adroit and appropriate that one is compelled to pay homage to this adept of operatic humor. The main theme, suggestive of the descending four-note figure in the bass of the Chopin A Flat Polonaise, is manipulated with delicious humor. At last "*Cavalleria*" has found a fitting companion piece.

The staging of the three operas is worthy of the best traditions of the Metropolitan. The "*Tabarro*" scene was painted by Ernest M. Gras, after a sketch by Pietro Stroppa; "*Suor Angelica*" was painted by Frank Platzer, after a Stroppa sketch, while the "*Schicchi*" scene comes from the brush of

Pieretto Bianco, after a sketch by Galileo Chini of Florence.

Roberto Moranzoni conducted all three of the works, and as he went over the scores with the composer last summer it is taken for granted that his reading was authoritative. He rightfully shared in all ovations.

ALFRED HUMAN.

### "Il Trovatore"

On Wednesday night of last week the first "*Trovatore*" of the season at the Metropolitan brought Morgan Kingston in the rôle of *Manrico*, in place of Martinelli, who was scheduled for the part but had not yet recovered from his recent indisposition. Mr. Kingston's singing and acting were excellent and he was showered with plaudits by the big audience.

Claudia Muzio was a capital *Leonora*, her voice being in fine fettle, while her conception of the part proved thoroughly commendable. The other rôles were also capably interpreted. Louise Homer was the *Azucena*, De Luca the *Count di Luna*, Rothier the *Ferrando*, Minnie Egner the *Inez*, Audisio the *Ruiz*, Reschiglian the *Gypsy*. Mr. Papi conducted in able fashion. B. R.

### Repetition of "L'Elisir"

A third performance this season on Dec. 12 of "*L'Elisir d'Amore*" advanced again those familiar qualities that have contributed to the popularity of this Donizetti comedy. Caruso, Hempel and Scotti appeared to enjoy themselves immensely throughout a representation that was in every way admirable. The only novelty of the evening was the first appearance of Pampilio Malatesta as *Dulcamara*, a rôle previously in the hands of Didur. Mr. Malatesta made a distinctly favorable impression. Mr. Papi conducted.

### "Boris Godunoff"

"*Boris Godunoff*," the gem of the Metropolitan's present repertoire, was given for the second time this season on Friday evening. It is gratifying to record that a good-size audience was present. Didur, Althouse, De Seguro, Homer and Mardones were in their accustomed places. The orchestra, led by Papi, overwhelmed the singers on several occasions.

### Daughter of the Regiment

The Saturday matinée offering at the Metropolitan was "*The Daughter of the Regiment*," with Gennaro Papi conducting. In a rôle in which she has long claimed distinction, Frieda Hempel was at ease in her interpretation of *Marie*, evincing her splendid vocal powers. Rafaelo Diaz did his usual excellent work as *Tonio*, Scotti was an adequate *Sulpizio*. Others in the cast were Mme. Mattfeld as the *Marchioness*, Reschiglian as *Ottensio*, D'Angelo as the *Corporal*, Audisio as the *Peasant*, Alexander as a *Notary* and Maria Savage as the *Duchess*.

### GARDEN AND FEVRIER HERE!

#### Star Worked for American Soldiers—Composer to Direct "Gismonda"

Mary Garden arrived on the Lorraine on Dec. 16 after nine months' stay in France entertaining American soldiers. She said she had spent eight weeks in a hospital in Paris suffering from appendicitis, but had escaped an operation.

In spite of her illness Miss Garden looked extremely well. She was very modest in speaking of the work she has done among the American troops, but her companions waxed enthusiastic over the entertaining the noted opera singer had been doing.

Miss Garden will open her operatic season here with the Chicago Opera Association in "*Gismonda*," at the Lexington Theater, Jan. 21. The composer of the opera, Henri Fevrier, who has served all through the war as a private in the French Army, was one of Miss Garden's fellow passengers. It is his first visit to this country. He is here to direct the rehearsals of his new opera, and is on a two months' furlough.

#### Frank Sealy Wins Approbation in Organ Recital

Frank L. Sealy, one of New York's leading organists for many years, gave a recital on Monday afternoon, Dec. 16, at the Church of the Holy Communion, New York City. His program included Mendelssohn's Sonata in D Minor, César Franck's "*Pièce Héroïque*" and Bach's Toccata and Fugue in D Minor as its principal numbers. He also played shorter compositions by Brahms and Handel, displaying in them the same admirable qualities as in the larger works.

## MUSIC

By JOHN C. FREUND

MUSIC begins where words end. It is the universal language of man. It belongs to the soul. "There is music in all things, if men had ears," sang Byron.

But there's a music beyond that of the noblest symphony ever composed, beyond that of the finest note sung by tenor, soprano, contralto or bass, beyond that which peals from the organ or comes from choir or orchestra in whelming waves of sound. There's a music beyond that of the unheard rhythmic roar of the scientist's atom or the astronomer's singing spheres.

There's a music beyond the soft, gentle cooing of the dove or the tender note of the nightingale in the moonlit glade, beyond that of the moan and sigh of the wind in the trees, beyond that of the rippling babble of the brook or the splash of the long wave-line on the sanded beach.

There's a music beyond the clash and crash of bands as men rush to conflict, beyond the soft cadence of the lover's lute as he sings to his sweet.

It is the great diapason of humanity!

Humanity which, in its toil and toil, in its agony and martyrdom, struggling ever onward and upward, sings to the Unknown its "Te Deum."

Each year the *Pleiades Club*, a notable organization of newspapermen, critics, artists, actors, doctors, lawyers, professional men and women generally, which holds a weekly dinner at the Brevoort, after which there is always an impromptu entertainment of a very high character, issues an Annual to which prominent writers, illustrators, artists and poets contribute.

In the issue of 1913, that is one year before the war started, and when nobody dreamed that such a horror would be inflicted upon humanity, three men of note wrote on Art, Music and the Drama. The above article on Music was contributed by Mr. John C. Freund. It is now republished by request, particularly for the reason that it contains a prophecy which will no doubt be read and appreciated by the light of what has happened since.

## ORIGINAL NATIONAL CONSERVATORY LAW BEING MODERNIZED

[Continued from page 1]

tional conservatory of music within the District of Columbia for the education of citizens of the United States and such other persons as the trustees may deem proper in all the branches of music. The said corporation shall have the power to grant and confer diplomas and the degree of doctor of music or other honorary degrees.

"Sec. 2. The power to alter, amend or repeal this act is hereby reserved. Approved March 3, 1891."

### Proposed Amendment

The amendment offered by Senator Calder and Representative Moore, which are identical in form and were referred to the Committee on the Judiciary of the Senate and the House respectively, is as follows:

"A BILL TO AMEND AN ACT APPROVED MARCH THIRD, EIGHTEEN HUNDRED AND NINETY-ONE, TO INCORPORATE THE NATIONAL CONSERVATORY OF MUSIC—

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That the Act of Congress approved March third, eighteen hundred and ninety-one, constituting the persons therein named a body politic and corporate by the name National Conservatory of Music of America, is hereby amended by substituting the names of Henry White, George Peabody Eustis, Charles D. Walcott, Mary Harrison McKee, Anna Cochran Ewing, Lillia Babbitt Hyde, Helen Hartley Jenkins, Dorothy Whitney Straight, Jeannette M. Thurber, Thomas Ewing, George McAneny and Ernest M. Stires in place of Abram S. Hewitt, Frank R. Lawrence, Wm. Pinckney Whyte, Enoch Pratt, Fitzhugh Lee, William H. Payne, Olive Risley Seward, John Hay, S. P. Langley, Anthony Pollock, C. R. P. Rodgers and John M. Schofield, and that said National Conservatory of Music of America may establish and maintain branches outside the District of Columbia.

"Sec. 2. That the power to alter, amend or repeal this act is hereby reserved."

Senator Calder states that it is his intention to give the subject of the establishment of the National Conservatory of Music his close and constant attention,

until the projected institution has been actually established.

Representative Moore, who has always been much interested in musical affairs, likewise is deeply interested in the subject of the conservatory's establishment, and states to MUSICAL AMERICA's representative that he will lose no opportunity to advance the interests of the institution and to see that it is established on a practical and feasible foundation.

Hearings may be held by both Senate and House Committees on Judiciary following the holiday recess.

ALFRED T. MARKS.

### TO HEAR CAMPANINI FORCES

#### Philadelphia Will Have Week of Opera by Chicago Organization

Arrangements have been completed for the first visit in many years of the Chicago Opera Association to Philadelphia, where this organization appeared annually for several years. The engagement there will consist of one week, beginning March 3, immediately following the season of five weeks at the Lexington Theater in New York.

Six performances are planned for Philadelphia, for which the operas, stars and casts will be chosen from the offerings being given in the ten-week series at the Chicago Auditorium and the later five weeks in New York. This is the result of General Director Cleofonte Campanini's decision to eliminate Boston from the Eastern tour of the Chicago company, filling the time formerly intended for that city with an extra week in New York and the Philadelphia week.

#### A People's Orchestra for Brooklyn

A People's Orchestra is now being formed in Brooklyn, to be called the Brooklyn Community Orchestra. The People's Institute of Brooklyn has sent out a call for members, who will meet in the United Neighborhood Guild Building on Thursday evenings. Players of orchestral instruments are invited to be present. John K. Roosa, well known in New York musical circles, will be in charge of the work of organization. The People's Institute of Brooklyn believes that there should be an orchestra of this nature formed to take, in the borough's patriotic and civic celebrations, a leading part, such as that assumed by the Brooklyn Community Chorus, which, under the direction of Charles Yerbury, was formed by the Institute two years ago this winter. It is planned for the two organizations to co-operate closely. Several Brooklyn musicians have announced their readiness to take an active part in the work of the new orchestra. A. T. S.

ACCOMPLISHED SINGER (Stranger) offers lessons in exchange for home with business people or lonely occupant of residence where permitted practicing in isolated section. Can demonstrate in personal interview ability to develop to rich quality the mediocre unpromising voice provided possessor has infinite patience. Is under forty years of age. Would welcome one who has failed with various methods, still has patience and determination. Address Box H, MUSICAL AMERICA CO.



## "Singing with the A. E. F.," Described By Amparito Farrar

Young American Soprano Tells of Her Experiences on Tour for the Overseas Theater League — "Concert Halls" Were "Any Place One Found Men to Sing To"—How She Sang for the Crowds in Paris When the Armistice News Came

By MAY STANLEY

"If I had to choose between my career and the experiences I've had in the last few months I'd take the latter."

This is the conviction of Amparito Farrar, the young American soprano, who returned last week from a four months' tour of the American camps in France.

Appearing for the Overseas Theater League, Miss Farrar went to France last August, and from that time until a few days before the armistice was signed she was on "active service" well up toward the fighting front.

In fact, Miss Farrar got much closer to the front than military red tape permitted, for one day—through the kindness of a colonel who knew when to turn his back—she made a trip over the Joffre highway through the Vosges country, and looked down for a few breathless moments at the German lines.

"There were their trenches, apparently such a tiny distance away, as we looked down from the highway," she relates, "and over on this side were our men, with the countryside lying as serenely as if war were unknown. It struck me as so unreal, and to heighten this effect there were cows grazing as contentedly as though shrapnel and machine gun bullets were things of another world."

"But that was the exception, I mean the opportunity to have a glimpse of the actual front," Miss Farrar continued. Most of my time was passed in the S. O. S. Perhaps you don't know overseas army language? Well, S. O. S. is the service of supplies, that great area 'back of the front' where all the provisions, guns, ammunition and trucks are handled. One might drive along mile after mile in the S. O. S. area and just go by row after row of warehouses. It made me realize for the first time the extent of our army operations in France.

"In a way my trip was like going back home, for I studied in Paris and knew France rather well. And the first time I was called on to sing was at one of the Paris hospitals, for men from the Chateau-Thierry fight. Of course, you've been told over and over what these boys have done, but the story will bear telling many times more. I have never seen such a fine spirit, such optimism, such splendid courage, as these wounded men displayed. There was no complaining, even among those who were most terribly injured; every one of them was glad to have had the chance to be in the big fight and proud of the opportunity. It made one realize that no sacrifice was too great if one could only minister in some way to their comfort or cheer."

### On Tour with the A. E. F.

"From Paris mother and I went to the Dijon country. Theoretically I was to sing in the 'Y' huts, but actually I sang everywhere; sometimes I appeared in the huts, or hanging out of the windows of cottages, with the men in a circle below me; sometimes I stood on gun carriages, or on improvised platforms—wherever there was a crowd of boys gathered. What did I sing? Everything. I assure you that if one wants to learn how to give informal programs the best training place in the world is with the A. E. F. Usually I would tell them some stories—generally a funny story about a second lieutenant, for the second lieutenants seemed to be the mark for all camp humor. Then I'd turn the laugh by saying I told these stories because I liked the second lieutenants best. The men adored sentimental songs and used to ask for ever so many things that I didn't know. 'Sing us "Indiana" they would call. Perhaps mother didn't know "Indiana"; in that event I would

call for volunteers and up would come a man in khaki to play the accompaniment."

"When I sang 'Somewhere a Voice Is Calling' one could always see some lads steal away from the group—going out in the darkness to furtively wipe away tears that they didn't think befitted men of the United States Army. One of the songs that was an especial favorite was 'We Licked 'em at the Marne.' The men would always sing the chorus with me with great gusto."

### A Recital Given Under Difficulties

"I had a bad time in Dijon one evening when we were giving a formal recital, with ever so many impressively decorated French generals and other dignitaries present. All the little enlisted chaps that were sitting around down near the stage would, in the most penetrating stage whispers, ask, 'Miss Farrar, sing "We Licked 'em at the Marne." 'Hush,' I would answer out one corner of my mouth, smiling at the official audience with the rest of my countenance. In another minute it would come again. 'Miss Farrar, sing "Indiana." 'Keep still,' I admonished. 'We'll have those songs when we're just by ourselves.' And so on through the program."

"One evening at a camp in the Dijon country it was unusually wet and cold, and I was standing on a little platform in thin slippers. I was sorry for the boys sitting around in the wet and I said, 'Aren't your feet cold, mine are.' And a voice came out of the darkness, from a chap sitting up in the limb of a

tree, 'Huh, who ever heard of an American with cold feet!'

"Their humor was a never failing source of delight. One day—it was another wet, cold afternoon—I came across a soldier sitting disconsolately in the 'Y' shelter. 'Say,' he said earnestly, 'do you know what? I'd give the Germans this country; yes, ma'am, I would. And more than that, I'd apologize for the condition it's in.'"

"All France calls us the 'tout suite Americains,' because 'tout suite' is about the first phrase that the American doughboy learned—although it never did any good, because nothing on earth could make the French hurry—and our rapid-fire methods were a source of never ending amazement to the peasantry."

One of Miss Farrar's difficulties was in explaining her name.

"I got so accustomed to one question that when I went on to sing the first thing I said was, 'No, not Geraldine. No, I am no kin of hers.' In fact, one of the chief troubles of my life is living down my name. I assure you it is a drawback and not an asset to have a name that is so well known in the world of music, for I am continually having to make the same explanations wherever I go. One of the American soldiers in France once asked of me, 'What's your first name, Miss Farrar?' When I told him he looked puzzled for a moment, then he said, 'But I wanted to know your name, not your serial number.'"

The trip she made in a French plane over the German lines is something that

will always be stamped clearly on the singer's memory. "The pilot gave me all the 'stunts' except looping the loop," she relates, "including that awful side-slide. As we were taking that I remember looking down at the earth and consoling myself with the thought that, anyway, I would be dead when I struck it. But when we were getting back to the ground I saw a group of French officers watching us and knew it was no time for an American girl to show the white feather, so I waved my arm at them with all the nonchalance I could muster. Maybe it wasn't very effective camouflage, but at any rate they cheered me heartily."

Miss Farrar got back to Paris a few days before the signing of the armistice and had the delight of celebrating that event in the French capital.

"With the typical French regard for conventions, no one began the demonstration until eleven o'clock," she relates. "Then, on the minute that the guns and whistles proclaimed the news, flags burst from every window like magic. And the crowd in the streets went mad. It was not such a celebration as you had, but more of a great thanksgiving, as if a crushing burden had suddenly been lifted from thousands of shoulders. There had been a great heap of captured cannon in the Place de la Concorde, and they were dragged and hauled through the streets in impromptu parades. There were cannon all over Paris the next morning."

"Once during the afternoon I came to

[Continued on page 6]



Some Pictorial Glimpses of Amparito Farrar: Upper Left, the Young American Soprano, as Bairnsfather Painted Her; Upper Right, With the American Air Forces in France; Lower Left, Miss Farrar Ready for Her Flight in a French Plane; Lower Right, the Singer Wearing the Alsatian Costume in Which She Appeared in Many Recitals in Alsace-Lorraine.



## "Singing with the A. E. F.," Described by Amparito Farrar

[Continued from page 5]

the Place de l'Opéra and saw two Americans on the steps holding up an American flag. We all started singing 'The Star-Spangled Banner,' and then someone shouted to me to sing it and they took me up to the steps. A big Australian leaned over earnestly and put his hat on my head, and standing there beside our colors, on the steps of the French Opera, wearing an Australian hat, I sang our anthem, and the 'Marseillaise,' and the anthems of the other

Allied countries, with the crowd joining in—singing, weeping and laughing alternately."

On account of a crowded concert schedule for this winter Miss Farrar had to decline an offer to sing in opera in France. Her tour of American cities begins early in January, with an Aeolian Hall recital also listed for the early part of that month—and it is safe to predict that no recitalists of the winter will have more uniforms in their audiences than this girl, whose devotion and pluck have made her the toast of the A. E. F.

## 'OPERA FOR PEOPLE' ALL THE YEAR ROUND, HAMMERSTEIN PLAN

Oscar the Indomitable Will Re-enter Operatic Arena Upon Termination of His Agreement in January, 1920 — Has Complete Scenic Productions for Thirty Operas He Gave in London—Manhattan Opera House Again to Serve as Home of His Company

**H**ARDLY have Bulgaria, Turkey, Austria and Germany signed their various armistices than public attention is called to the fact that in one year from Jan. 1, 1919, the contract whereby Oscar Hammerstein agreed to keep out of grand opera for ten years will expire.

On Dec. 14 Mr. Hammerstein announced that he plans to return to productions of grand opera as soon as his contract ends.

Mr. Hammerstein explained that in a warehouse on East Nineteenth Street he has the complete scenic productions for thirty operas which he gave in London in the seasons 1910-11 and 1911-12. He also has just received bills of lading for ninety-four cases, containing 6000 costumes used in those operas. The costumes have been in storage in Toronto, but are now to be kept in this city.

### A Twelve-Months' Season

The novel point in his coming venture, Mr. Hammerstein asserts, will be that, instead of giving grand opera for four or five months a year, he hopes to produce "opera for the people" the entire year. It is planned to give the productions in the Manhattan Opera House, now leased to Morris Gest.

Though low prices may be charged for opera in this city, "cheap opera" itself is impossible here, Mr. Hammerstein said, because public taste has been educated to the point where it demands the best.

Mr. Hammerstein, who recently underwent a surgical operation, is in excellent physical condition.

### Sailors Sing Benediction in "Good-bye" to President

**S. S. GEORGE WASHINGTON** (*By Wireless*), Dec. 12.—The President spent his last full day aboard ship working and in conferences, about his only recreation being a visit to a vaudeville entertainment got up by the sailors. He mingled with the men, applauded their efforts and engaged in their entertainment with them. At the conclusion of the showing of motion pictures, a chorus of bluejackets entered the main saloon and sang "God Be with You Till We Meet Again."

The President apparently was deeply moved as the sailors sang the verses of the song, their melodious voices ringing through the ship. As the solemn notes of the famous old hymn were concluded the orchestra struck up "Auld Lang Syne," in which all the ship's company joined.

## "PROGRESSIVE SERIES" AS BASIS FOR MUSIC CREDITS

Adopted by State Board of Examiners in Wisconsin and Mississippi Teachers' Association

The Art Publication Society has received word from A. A. Upham, chairman of the State Board of Examiners of the Department of Public Instruction of the State of Wisconsin, to the effect that the board would hereafter certify teachers of the pianoforte who hold certificates of authorization issued in connection with the Progressive Series of Piano Lessons.

The decision comes as a result of an investigation of the educational requirements demanded of teachers of the Progressive series. Mr. Upham writes:

"The acceptance of credits in public schools for outside music study is not within the jurisdiction of this board, but is determined by the educational authority having control of the course of study. Certificates issued to teachers, as aforesaid, are accordingly effective only in communities in which the outside teacher of music is recognized for credit by the competent authorities."

At the last meeting of the Mississippi State Music Teachers' Association the Progressive Series of Piano Lessons was unanimously adopted as the basis for public school credits. The majority of teachers in attendance at the convention declared that they were at that time studying and teaching it.

## SCHUMANN-HEINK IN UTICA

Singer and Assisting Artists Give Concert Under K. of C. Auspices

**UTICA, N. Y., Dec. 7.**—An audience that taxed the capacity of the Avon Theater greeted and was thrilled by Mme. Schumann-Heink Thursday night. Her personality as well as her artistry won the hearts of everyone present and every number on the program was received in a manner that left no doubt as to the full appreciation of her singing.

Mme. Schumann-Heink's little confidences injected into the program between numbers made a decided hit with her audience. "I have been singing for forty-one years," she confided. "I don't tell everybody that. Never in all my career have I taken more pleasure than when singing for our boys in the camps."

At another time, while adjusting her eyeglasses, she said, "As mother to 100,000 soldiers I can wear glasses, can't I? It hurts my beauty, but what can I do?" and everybody smiled with her.

The singer's intense interest in the soldiers and her love for them were indicated by frequent and sincere outbursts. The assisting artists at the recital, which was given under the auspices of Utica Council, Knights of Columbus, were Nina Fletcher, violinist, and Katherine Hoffman, pianist. Following the concert the three ladies were guests of Grand Knight Maurice F. Sammons and Mrs. Sammons at their home. Mrs. Sammons is a well-known local artist.

M. J. H.

## Copeland and Duncan Dancers in Poughkeepsie

George Copeland and the Isadora Duncan Dancers appeared in Poughkeepsie, N. Y., Dec. 11. The performance, under the auspices of the Dutchess County Association of Musicians, was a success, both in the size of the audience and in the latter's evident pleasure in the unity of music and dancing. The program put especial emphasis on Chopin and Schubert, and Mr. Copeland's Debussy and Spanish numbers received enthusiastic applause.

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**The Musical America Co.**  
501 Fifth Avenue New York





Dear MUSICAL AMERICA:

The Metropolitan gave us last Saturday night another "world premiere," with three short operas, by Puccini, and thus conferred on us a distinction as a music-loving nation in the minds of all in the operatic world and also of those interested in opera, which the general public, perhaps, does not understand or appreciate.

Let me start out by giving Gatti credit for his enterprise, for whether those who are saturated with German music and German ideals like Puccini or not, the fact remains that he is not only the most popular Italian composer of the day, but the most popular opera composer of the day. His "Tosca," "Madama Butterfly" and "Bohème" will live and remain in the repertoire of the great opera houses when "Rosenkavalier" and all its tribe will not even be a memory.

Some of the critics, notably Mr. Henderson of the *Sun*, appear to question the justice of raising the prices for the performance, especially on Saturday night, which is through the season devoted to opera at cheaper rates, so that a parquet seat cost \$7.70, that is with the tax added, and all other prices were in proportion. They appear to look upon this raising of prices as a somewhat arbitrary measure and not warranted by the character or value of the performance. They seem to forget or ignore the fact that in order to secure the premiere of these operas, in which there was unquestionably world-wide interest, as I said, Mr. Gatti had to pay the publishers and the composer a very heavy royalty, and although the house was said to represent over \$15,000, I doubt if that sum went far to meet the price demanded by the Ricordis of Milan.

There had been a report to the effect that these operas had been scheduled for production some time ago at the Costanzi in Rome, but whether they were not finished in time or the negotiations were not successful, is more than I can tell you. Anyhow, New York has credit for the first production and now has a record of having produced three such premieres, namely, Humperdinck's "Koenigskinder," and "The Girl of the Golden West," by Puccini, founded on David Belasco's memorable dramatic production.

At five minutes to eight the auditorium presented a very slim appearance, but within the next fifteen to twenty minutes every seat in the house was taken and there were three rows of standees.

If you ask me what was the general opinion at the close, I should call it an unquestioned success, mitigated somewhat by disappointment among those who expected to hear a number of beautiful melodies and fine ensembles such as they are accustomed to in other works by this distinguished Italian.

Apart from the applause manufactured by a loud and insistent claque, there were several notable demonstrations of approval. One of these came during the first music drama, "Il Tabarro," or "The Cloak," after the duo between Claudia Muzio and Crimi. Another came at the end of the solo by Alice Gentle. Another again at the end of a long solo by Luigi Montesanto, the new baritone. The recalls at the close were insistent and innumerable. The audience particularly distinguished Moranzoni, the conductor, whose work in all

three operas was of notable power and deserves unstinted praise. His readings may be considered authentic for the reason that he went to Italy specially to go over the scores with Puccini.

All three productions were of a high order of merit vocally, scenically, artistically, and were of that completeness, and particularly of that smoothness, which characterize all Mr. Gatti's work. And here let me repeat what I said before, namely, that no premieres, whether in Paris, London, Berlin, Milan, show the same wonderful co-operation of all those engaged. I do not think that anything shows Mr. Gatti's ability more, and the splendid support given him by his organization, the principals of which, you know, are the distinguished artist Richard Ordynski, the stage director; Giulio Setti, the chorus master; Edward Siedle, the technical director, and Armando Agnini, the stage manager, and let us never forget a woman to whom much of the effectiveness of all the productions at the Metropolitan is due, namely, Mme. Louise Musalus, who superintends and executes the production of the costumes.

There are no overtures to any of the three pieces. When the curtain rises on the first piece, "Il Tabarro," you see a wonderful scene on the Seine. The story concerns the illicit love of the wife of a middle aged bargemaster, for one of his crew, who is later misled by a signal which he believes the woman has given him, so comes on board, is murdered by the outraged husband, who has long suspected him, and who conceals the body under a cloak. When the wife comes out of the cabin, hearing the scuffle and cries, he throws the cloak open, discloses the dead body of her lover, and as he strangles her forces her, shrieking, to kiss the lips of the corpse. It is the cloak which gives the title to the opera.

The work, as you know, is founded on one of the thrills produced at the Grand Guignol in Paris.

The audience was undoubtedly deeply interested, though I think that at times the dramatic action, through the introduction of the music, dragged—so much so that during the long solo of the barge owner, admirably played and sung by Montesanto, there came to me a scene in Her Majesty's Theater in London, when a stout gentleman who afterward became King Edward VII complacently reposed during a Wagner performance, but suddenly awoke, with a snort, and asked his equerry "Is Wotan still singing?" When assured that he was, the distinguished gentleman went back to sleep and to dream!

Claudia Muzio sang well, acted with spirit, looked the part and scored a distinct success. As for Gentle, she gave a very remarkable performance of an eccentric old woman, which was quickly recognized by the audience. If she could restrain a decided tendency to overact and so stay in the picture, her performance would be all the more artistic, and certainly all the more effective.

With regard to the second piece, "Suor Angelica," while it possesses a certain charm I think there were times when the audience was inclined to feel bored, particularly those who had not the slightest idea what the story was all about, for there is almost no action. You see a number of nuns who parade, cross themselves and sing, until there is one nun who stays apart. Presently in comes a donkey with two other nuns who have been out marketing. The introduction of the donkey gives Puccini an opportunity to imitate the bray of an ass with the orchestra.

Later enters a sedate, stern lady in black, who hands a parchment to the particular nun, talks to her for a time, during which the nun betrays very great agitation. On the departure of the stern lady in black, she falls to the ground. Then she goes behind a stone cross and makes a little fire, later falls to the ground again, in what appears to be a dying agony, as the door of the chapel room opens and you see a representation of the Virgin with her crown, with a lovely child in front. On this the curtain!

It is only those who had a book of the words who knew that this poor nun, before she entered the convent, had had a child by her lover, which in the true style of the times, some hundreds of years ago, was immediately taken from her by an aristocratic family, while she was condemned to enter a convent. After seven years the stern lady in black came to inform her that the marriage of her sister necessitated her signing certain legal papers with regard to the property. When the agonized mother inquired about her child she was informed by the stern lady in black that the child had been dead a number of years, upon which the poor nun decided to brew hemlock, which accounted for the fire behind the cross. Having taken the poison she repented and prayed to the Virgin to forgive

her her sin, and so the Virgin had appeared and in forgiveness pushed her little child toward her as she passed away.

While in a literary way this might appeal to persons who read the story, in the action it went for nothing. However, it is to Mme. Farrar's credit that she made all she could out of the rôle, presented a sweet and charming appearance as a nun, and sang such music as was allotted to her most effectively, though there were times when I thought, especially toward the climax, that the music failed to sustain the situation, or at least to rise to its possibilities.

And this brings me to say that while Puccini again shows that he is well acquainted with his audience, with the theater, its requirements, and is always a master in his effects, both "Il Tabarro" and "Suor Angelica" show lack of inspiration. You feel all the time as if you expected something which does not come.

Farrar got an ovation at the close, several bouquets being thrown onto the stage. Let me not forget to give a word of hearty praise to Mme. Fornia as the abbess and to Marie Sundelius as one of the nuns.

The last piece, "Gianni Schicchi" (pronounced *Skikky*), is a gem, particularly if we accept the Italian sense of humor. The story, which goes back to Florence some five or six hundred years ago, shows you a number of people bewailing the death of a relative, only to drop into abuse, curses, putting out of the candles around his bed, when they discover that in his will he has left everything to the church. Then they get an idea that perhaps *Gianni Schicchi* might help them out with a scheme. *Gianni Schicchi* comes on, concocts a scheme by which the corpse is carried out, and *Gianni* goes to bed, posing as the dying man. A notary is summoned, whereupon *Gianni* starts to make a new will, by which, to the disgust of all those present, who dare not say a word lest they be arrested for partnership in the conspiracy, he leaves them but small bequests while the principal of the property he leaves to himself, so as to help out the two lovers, one of whom is his daughter.

In the rôle of *Schicchi*, De Luca again showed what a wonderful artist he is. As a young lover, Crimi, as he did in the first piece, "Il Tabarro," astonished a good many people. He acted with spirit, sang well, and so justified what I have told you from the start, namely, that as soon as he got his bearings, was in touch with the situation, with the public here, he would make good. Twice during the evening he was very sincerely applauded.

The greatest success of the night, from a vocal standpoint, must be accorded to Florence Easton, as *Lauretta*. She had little to do, and little to sing, but her one aria, "Oh Mio Babino," which came as a relief perhaps to many because of its beauty and charm, she sang with such grace, such sweetness, such modesty, with such beauty of tone as to bring down the house. There was no need of any claque in that demonstration. It was the most absolute note of approval given to any of the singers during the evening. Of that there can be no question whatsoever. The uproar was so great, the cries of "Bis! Bis!" so insistent, that Conductor Moranzoni permitted the great distinction of an encore.

Kathleen Howard deserves a good word for a characteristic performance of *La Vecchia*.

The musical comedy, for that is what it is, was conducted all through, from start to finish, with a spirit that carried all before it. It was the universal verdict that "Gianni Schicchi" is a gem.

Opinion seemed to be divided as to whether the works should be given as a trilogy, as Puccini no doubt intended, or whether "Il Tabarro" or "Gianni Schicchi" should be taken to break up the long time liaison between "Cavalleria" and "Pagliacci."

Here are a few expressions that I heard as I left the auditorium, which may perhaps indicate the opinion of the audience.

"I think I liked 'Il Tabarro,' the first of the three operas, best," said a lady.

"Well," said another, "I believe the public will appreciate the first of the three, but will like the comedy of the third most."

"I do not think," said another, "that any of these works will greatly add to Puccini's reputation."

Said another: "That first piece is gripping. The second, with the nuns, bored me. But the third atoned for it all. That is one of the funniest things that I ever saw, and certainly it is carried through with wonderful cleverness by the company."

"Call that grand opera?" said another.

"Well, I don't."

"At any rate, the evening was a success!" said his companion.

## MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 151



Joseph Charles Breil, American Composer of "The Legend," Which Mr. Gatti Has Selected for Production at the Metropolitan Opera House This Season

Now here you have a number of opinions, more or less expressive of a first-night audience. What the general public will say when these three works are given again, is a question. Certainly there was a very notable and musically representative audience, but not as representative of all types as was the premiere of "The Girl of the Golden West."

Caruso was in a box with Mr. and Mrs. Park Benjamin, Jr., evidently showing that some of the members of the Benjamin family are inclined to be friendly to the distinguished artist who has married their sister.

Caruso said he thought that "Suor Angelica" was an exquisite production and distinguished by poetic beauty. And as for the humor of "Gianni Schicchi," he thought it was so delightful that it was bound to be a great success and remain in the repertoire.

The outbreak in a recent issue of the New York *Evening Post* by its distinguished veteran critic, Henry T. Finck, with regard to what he was pleased to call "the new Philharmonic drive," did not surprise me. As you know, there has been recently much drastic criticism expended upon Mr. Strinsky and the orchestra in some of our leading journals, especially by Messrs. Krehbiel and Henderson.

Last Sunday Pierre V. R. Key took the matter up in the *World*, and joined the chorus. Now comes Finck, of the *Post*, on the other side, and says that "a Philharmonic drive is a strange phenomenon entirely peculiar to New York." Then he states that the New York Philharmonic is not only one of the oldest symphony orchestras in the world, but is to-day "the best in the world." Well, with that judgment we may agree or not. But he is careful to point out that its history has been written in two volumes by H. E. Krehbiel, Richard Aldrich and by James Huneker, who has well said that "the history of the Philharmonic is the history of music in America." Finck adds that all the past conductors of the Philharmonic were victims periodically of Philharmonic drives, just as Strinsky is to-day. This matter, you may remember, I referred to in your last issue, apropos of what Strinsky said in a letter to a friend.

(Continued on page 8)



## MEPHISTO'S MUSINGS

[Continued from page 7]

Mr. Finck connects this so-called drive with the effort of the Philharmonic to secure financial assistance—in fact, to get together a fund the interest of which will meet the annual deficit—and he also suggests that the various critics are interested incidentally in another and a rival orchestra.

The fight is a very pretty one, though it is to be deprecated for the simple reason that there is ample room for two leading symphonic orchestras in this great city of New York, with its nearly five to six million of inhabitants, a very large proportion of whom are music loving, and indeed musically cultured.

Politics in symphonic affairs, however, go way back to the olden days, when Dr. Leopold Damrosch started the Symphony Orchestra, when few, if any, of the critics were disposed to give him any credit whatever.

With all due deference to what Mr. Finck has said and what Mr. Stransky wrote his friend, Theodore Thomas at the time I speak of was intrenched. Rarely a word was ever said in his dispraise. I do not think, as Mr. Finck asserts, that it could be said with truth that the critics drove him out of New York. It was lack of public patronage, and the fact that the great house of Steinway, which had been squarely at his back for years, concluded that they did not desire to continue their support to the same extent as they had been doing. That is what sent Theodore Thomas to Chicago, namely, an ungrateful, unappreciative public, which did not realize the wonderful work that Thomas was doing.

And it will not be amiss if I repeat a little story, known to some, to show the debt that we owe Theodore Thomas. When, season after season, for this was in the earlier days, you know, and music did not receive the general support it gets to-day—opera itself was continually a failure, financially—they came to Thomas and said:

"Thomas, you must not play so much classical music, the people won't stand for it. They are not ready for it. You must play more popular music."

Then it was that Thomas exclaimed:

"I will not go down to the people! I will bring the people up to me!"

And he did, and it is to his everlasting credit that he then and there, under harassment of every possible kind, established the standard which has been maintained ever since in this country.

By the bye, apropos of Stransky, somebody asked him recently why he had not stated before that he was a Czechoslovak, instead of an Austrian, to which Stransky replied:

"When I was a young man, as a Bohemian, I took an oath of allegiance to the Emperor of Austria. I lived up to that oath faithfully until I came to this country and determined to become an American citizen. Then my oath of allegiance to the Austrian Emperor was abrogated and I took an oath of allegiance to my adopted country, the United States."

"And as for my not having stated before that I was a Czechoslovak, who ever until quite recently heard of these Czechoslovaks? The very name was unknown. It was only since they revolted and established themselves as a separate republic that everybody heard of them, and that I, as well as others, was able to proclaim myself a Czechoslovak."

And then Mr. Stransky added, with a smile:

"I could not start a revolution all by my own, could I?"

I trust that Stransky will offset against any assault that is being made or will be made against him and his organization, the fact that he has won a very large following in this city and country, which respects him as a man and considers him a conductor of eminence and ability. And he may also be assured that his present tendency to give encouragement to the American composer is making him more friends than enemies, even if some of the critics do not feel disposed to give him credit for what he is doing.

That the revolutions in Russia, and also in Germany, have finally reached the state-supported opera houses, is not to be wondered at. Reports from Berlin, which you quoted in your last issue, show that things are in a condition of chaos at the great opera house there. All those engaged have adopted the prevailing tendency to have everything run by "a labor council," which is not to be wondered at when the servant girls have a council, and the garbage carriers have a council. The 600 employees have adopted the principle of absolute equality. The result is, the artists have a council, the chorus has a council, the ballet has a council, the stage hands have a council, the musicians have a council, the supers have a council. And the result may be imagined. The stage hand admits that a tenor is necessary for opera, but insists that the tenor is no good without the stage hand. The ballet and chorus take the same position. And all are agreed that inasmuch as opera could not be given without the aid of every one of them, therefore they are all on a basis of equality and consequently should all get about the same reward.

In Petrograd this beautiful principle has worked out disastrously, for where formerly the city had a population which had grown from two and a half to four millions before the revolution, the population to-day has been reduced to about half a million, most of whom are starving or in danger of being shot by the Bolsheviks.

What the principles of extreme socialism, reduced to practical expression, mean, can be seen to-day in Petrograd. If you need a good fur coat and you meet a man on the street who has got one, why the thing to do is to take it from him. If he objects, shoot him. If you need a good dinner, go into a restaurant, order it, eat it, drink a bottle of fine wine, and if the proprietor wants to collect, why shoot him, if he objects to your going out without paying, and tell him that you have just as much right to the food as he has. If you have not got an auto stop the first one that is coming along, and if the owner objects, hand him over to the soldiery, get in, and make the chauffeur take you where you want to go.

So hurrah for the Bolsheviks! Run up the red flag and proclaim to the world that one man is just as good as another when it comes to property rights, and as an Irishman once said, "a damned sight better!"

Just at the time when, with the coming of Heifetz, Seidel, Rosen, Given, and other young pupils of the great Auer, we believed the last word in phenomenal violin playing had been said, comes along Raoul Vidas, a Franco-Rumanian, who has carried all before him. He is still very young and of a modest and gracious personality. He gets in touch with his audience more than Heifetz did, who seemed always something apart, something ethereal, something almost uncanny, whereas Vidas has a strong human appeal, which, accompanied by a most artistic temperament, makes him win his public, while Heifetz astounds it.

Have you ever thought that there seemed to be what might be called "world rushes" at periods, of certain talents in particular directions. There was, for instance, the period of the great Spanish painters, the period of the great Dutch painters, the period of the great Italian painters. There was a period of the great German poets, the great German composers, philosophers. There were periods when we had a wonderful lot of musicians, singers, players, from Poland, with the de Reszkes, Mme. Sembrich, Paderewski, Josef Hofmann. And now we appear to be getting a perfect rush of wonderfully talented young violinists, who even before they are out of their teens display a virtuosity that we were accustomed to only in the mature artists of former times.

Some six years ago, David Mannes, one of our most noted and altruistic musicians, who you know married Walter Damrosch's sister, started a Music School Settlement for Colored People at 4 and 6 West 131st Street, New York City. The institution is incorporated under the Regents of the University of the State of New York. The fees have been very modest, the deficit being met by public-spirited citizens, but naturally through the war, like many another worthy institution, it has suffered. It needs help.

Some distinguished people have endorsed the work. Felix Adler, for instance, has said that it was one of the most important steps ever taken for the education of the negro, while Percy Grainger declared that some of the deepest and most unforgettable musical treats that he has yet experienced in this country fell to his lot at this school.

W. E. B. Du Bois, the Chairman of the Board of Directors of the institution, whose address is 70 Fifth Avenue, is calling for help. There is not so much needed—a couple of thousand dollars or so—to keep the institution going.

I have some personal knowledge of the work of this school and can declare it to be more than worthy of public support and interest. So if any of your readers have a dollar or so left from taxes, and Liberty Bonds, and War Saving Stamps, the Red Cross, I would urge them to send something to Mr. Du Bois, the editor of the leading colored magazine, *The Crisis*, I believe a graduate of Harvard, and one of the most able and prominent of our colored citizens, and let me add, a man of education and notable culture.

Caruso, you know, has gone into the movies. The screen drama, in which he plays a double rôle, one as himself without a mustache and another as his cousin,

with a mustache, seems to have caught on with the public. The other evening, coming from one of the movie houses where the performance of "My Cousin Caruso" had taken place, some friends of mine overheard the following conversation:

Said one: "Caruso is all right, but he has just got to be himself. There is no acting in that. But the other fellow, the fellow with the mustache, the Cousin. Gosh, he's an actor!"

Evidently the gentleman did not realize that the same man had played both rôles.

However, Caruso should appreciate the compliment, as it is another illustration of his great versatility and power as an actor and comedian, which I have always contended he is, even outside his wonderful voice and accomplishment as a singer.

When President Wilson disembarked at Brest the other day, a number of Breton children, in their characteristic costumes, under the direction of one of our doughboys, sang, to his great astonishment and amusement: "Hail, Hail, the gang's all here. What the Hell do we care, what the Hell do you care," from start to finish.

It seems that when the American troops first came over to France their sense of humor prompted them to teach the children who flock down to the quays to sing "Hail, Hail," and so it got to be accepted as the real American national anthem. And thus it has been the custom of the children to meet the incoming transports with their drums and such American flags as they could scrape together and sing this "anthem." That is why they sang it for the President, with the idea that it would be the one thing that would please Woodrow Wilson.

Louis Seibold, of the *New York World*, in telling the story, says that as the troops arrived they appreciated the joke enough never to deceive the children, and that even the officers, to keep up the joke, stood at attention while they sang. A friend writing to me about the incident says that the way the children pronounced the words, which illustrates the tendency of the French, like the Cockneys, to omit the *h*, is

"Ale, Ale, de gangs all heere!"

Vatell do ve care!

Vatell do you care?"

Do you wonder that foreigners, and especially the French, have the vaguest ideas as to the manners and customs of Americans, and more particularly as to American music, says,

Your  
MEPHISTO.

HINKLE ENCHANTS  
RECITAL AUDIENCE

Florence Hinkle, Soprano. Recital, Æolian Hall, Afternoon, Dec. 12. Accompanist, Kurt Schindler. The Program:

"Gode l'alma consolata" from "Otto," Handel; "Sweeter Than Roses" from "Orpheus Britannicus," Purcell; "Tout mon bonheur" from "Oedipe a Colone," Sacchini; "L'Heure Exquise," Poldowski; "Les Canaris de Verdun" (new), Fevrier; "Trois beaux oiseaux du Paradis," Ravel; "Walcourt" (new), "Mandoline" (new), Szulc; "The Crying of the Water," Campbell-Tipton; "Little Brother's Lullaby" (new), Jan Bloecx; "The Message," Blazejewicz; "Roses" (new), Eleanor Marum; "Homeland" (new), Sidney Homer; "The Secret" (new), Oley Speaks; "The Bee" (from Revolutionary Songs) (new), arranged by Samuel Endicott; "The Dove and the Lily" (Swedish), arranged by Burleigh; "The Cradle in the Forest," Swedish; "The Shepherd's Return," Norwegian; "The Jackdaw and the Falcon" (new), "The Slain Cosack" (new), "The Gay Postillion" (new), Russian Folk-Songs arranged by Kurt Schindler.

With so beauteous a voice, so charming a manner, such musical penetration, it is small wonder that Florence Hinkle is one of the most artistic, popular and all-round delightful recitalists in America. Her vocal organ, always of singular clarity and sweetness, has lost none of its flexibility and purity; it is employed with all of Mme. Hinkle's wonted skill; and the big audience settled back and yielded willingly to the spell woven by this American soprano.

Perhaps the most entrancing offerings on Mme. Hinkle's program were found in the French and folk-song groups. In the former she had to repeat Poldowski's delicate "L'Heure Exquise." The unfamiliar bits by Fevrier and Szulc proved pretty, but of slight musical value. "Walcourt" is an ideal encore song.

Very fine in its way is Jan Bloecx's "Little Brother's Lullaby." Sidney Homer's timely "Homeland" bears all the earmarks of its composer's style. Mme. Hinkle repeated a portion of it to satisfy the enthusiastic audience. Eleanor Marum's "Roses" and Oley Speaks's "The Secret" were two other "new" songs heard. Both are effective, the former being superior on the musical side.

The folk-song group was packed with good things. "The Bee" is a charming little song; the Swedish and Norwegian specimens are superb, while the Russian songs, splendidly arranged by Mme. Hinkle's skilful accompanist, Kurt Schindler, proved thrice delightful. These songs, like their predecessors, were interpreted with rare insight and technical finish.

B. R.

## Flonzaleys' Schedule Necessitates Much Travelling

The western circuit of the Flonzaleys' present season includes the first of three Chicago concerts, followed by the annual appearance in Milwaukee, thence to the University of Wisconsin at Madison and back to the Lawrence Conservatory at Appleton. The quartet appears next at the University of Illinois, at the University of Chicago and on to Philadelphia for their first appearance in the Chamber Music Series of that city. On Jan. 5, 6 and 7 the quartet will play three consecutive evenings in Detroit under the auspices of the Chamber Music Society of that city. After this it will appear in St. Louis, will give its second Chicago concert after which it goes to Cleveland; thence to Hamilton, Ont., and the annual visit to Buffalo, returning to New York and playing its annual concert at Dobbs Ferry, after which comes the second of the New York series and the first of the Boston series.

## CHARLES L. WAGNER

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## Olga Samaroff Discusses Plan for Refitting Musical Artists

Distinguished Pianist Is Working in Artists' War Service League for Re-education of Musicians Injured in the War—Believes That Every Real Artist May Give Expression to His Inspiration Through More Than One Form

"It is the desire of the Artists' War Service League to do for the crippled artist what the Red Cross Institute for Crippled and Disabled Men is doing," said Olga Samaroff, the pianist, while in New York recently, between concert engagements. "While the proportion of artists who will be unfit to continue their professional work when they return, as compared to the entire number of men who will return crippled, is comparatively small, our task is made exceedingly difficult because of the fact that it is hardly to be expected that an artist would be happy in following a craft for which he is not fitted by past experience or inclination.

"The ultimate object of re-education is to make the man happy, and that is the main thought to be borne in mind in helping him to select a new career. Outside of the fact that he is a cripple, he is the same man that he was before entering the service. The fact that he has lost an arm or a leg hasn't changed his mental equipment, and it would be doing him a rank injustice, just for the sake of finding occupation for him, to place him in a position where he is not able to make use of his gifts. Concentration and brooding cannot exist in the same mind at the same time. Granted. But in order to concentrate it is necessary to have an interesting task. Therein lies the whole problem."

Mme. Samaroff paused and thoughtfully watched the smoke curl up from the log burning in the grate. She hadn't the attitude of a woman who took delight in speaking of a subject because it was new and "the thing." The interviewer remarked that she seemed to have gone into the matter seriously, and must have given much time to it.

"Just before Clara Clemens gave the Twain home at Redding, Conn., over to the league to be used as a convalescent home, the two of us, who are intimate friends, did go into the matter very thoroughly," she explained, "and last summer at Seal Harbor we gave a great deal of time to working and planning for the League, but just at present my concert activities prevent me from doing as much as I should like. Outside of the fact that it is a task which must make an appeal to every humane individual, I

have a brother who recently had a very narrow escape in France. He is with the Engineer Corps," she added, "which makes a difference, you will admit.

### She Wanted to Be an Actress

"It is my firm conviction," she continued, "that every real artist is naturally fitted to give expression to his inspiration in more than one form of art. How many artists do we know who are pos-



Photo by Pauline Hamilton  
Mme. Olga Samaroff, the Pianist, Who Has Taken Up a Definite Bit of Reconstruction Work

sessed of dual talents. There is Frances Starr, for instance. The reason that Frances Starr is to-day a leading dramatic light is because she went on the stage for the purpose of earning enough money to help her continue with her vocal lessons. There is Lucien Muratore, who acted with Rejane before he ever sang a note. And Ossip Gabrilowitsch, who is a conductor as well as a piano virtuoso. And my husband, who knows more about colors than many an art student. And Clara Clemens and I, who

both wanted to be actresses and weren't allowed. And to this day," she added laughingly, "we feel that the world has been cheated of two extraordinary tragediennes.

"In a case where it is physically impossible for an artist either to resume his former duties or to teach others how to acquire his art, it is our aim to discover whether he is possessed of some latent talent which it would be advantageous to develop. As you may easily perceive, this is no simple task, nor one which is quickly accomplished. It requires tact and patience.

"If one possesses a talent for writing there is the field of the journalist and critic. James Gibbons Huneker, now associated with the New York Times, was for ten years connected as a teacher of piano with Rafael Joseffy. We have had any number of musicians who have written regarding both the ethical and practical problems confronting the artists of their day, but these books have always been written toward the close of their career, and dealt with their early career. The problems of the profession are necessarily changing every few years, so that these books have really been of very little assistance. Of what great help it would be for the young artists of to-day were a musician in the height of his powers to tell them frankly and earnestly where they had erred so that they might avoid the same pitfalls.

"The Mark Twain place, 'Stormfield,' which will be used as a convalescent home, will help us to discover the possibilities of the men. It is a big task and a difficult one, but we shall do our best."

### NOVAES DELIGHTS READING

Pianist Opens Haage Series—Plan Revival of Local Symphony Concerts

READING, PA., Dec. 13.—Guiomar Novaes, the Brazilian pianist, gave the first concert of the Haage series last Tuesday evening. Reading was keenly interested in her appearance and she received an enthusiastic reception. Her superb tone, rhythm and the various delightful nuances that she so cleverly introduces, made her recital an event to be remembered by all who heard her. The only disappointing feature was that the program was entirely of the modern school.

The Church of the Holy Cross was crowded to the doors last Monday on the occasion of Walter Heaton's forty-first organ recital and concert. Prominence was given in the program to a number of choruses and solos of a semi-patriotic character.

The music-lovers of this city are highly pleased at the prospect of a revival of the concerts by the Reading Symphony Orchestra. The influenza quarantine and the loss of many players through the draft caused a cessation of the orchestra's activities. The committee of influential citizens (who have devoted much time to the direction of these concerts) has appealed to the public for financial support, and they fully expect to be able to announce the date of the first concert in a few days. W. H.

breadth and power, instead of the individual or selfish viewpoint that cramps not only the artist but the art which he has chosen to portray. The only way that the individual can help in the true development of art will be to separate and sacrifice the ambitions of the inner self from the art self, sacrifice all personal desire for recognition, thereby giving the world the expression of a genuine art that is the result of the sincere love and appreciation of the fundamental beauties of the work itself.

Run the gamut of musical experience and sensation, sing or play anything and everything that appeals to the individual, for it is experience alone which broadens and therefore adds another rung to the ladder of artistic efficiency. But finally, make a selection, perfect it, concentrate all effort thereon, and through this medium attempt to give it to the world.

Develop individual technique fearlessly. Never imitate your confrère, for in so doing your work not only loses distinction but meaning. As no two creatures are created alike, physically, so are they unlike mentally, and no two people will have the same conception of a work. We cannot imitate and still retain natural charm and a forceful personality.

Give your work meaning, to your hearers as well as yourself. Give out the love, understanding and enthusiasm you put into it, and so invite your audience into the intimate beauties of your art.

## GIFTED SOLOISTS AID RUBINSTEIN CLUB

The Rubinstein Club, William Rogers Chapman, Musical Director. Concert, Waldorf-Astoria, Evening, Dec. 10. Idelle Patterson, Soprano, and Raoul Vidas, Violinist, Soloists. The Program:

"America," Dagmar de Corval Rybner, and "The Messiah of Nations," Sousa, the Club's Chorus. "La Folia," Corelli, Raoul Vidas. "The Unfurling of the Flag," Densmore, and "The Americans Come!" Foster, the Chorus. "Ah, fors è lui," Verdi, Idelle Patterson. "When the Boys Come Home," Speaks, Bessie A. Gregory. National Songs of the Allies and "The Song of the Sun," Lang, the Chorus. "Berceuse," Fauré, and "Saltarelle," Wieniawski, Raoul Vidas. "Ave Maria," Cherubini-Saar, the Chorus and Idelle Patterson. "Nocturne," Chopin-Sarasate; "Tambourin," Somis, and "L'Abeille," Schubert, Raoul Vidas.

The Rubinstein Club's first concert of this season was given Tuesday evening, Dec. 10, in the ballroom of the Waldorf-Astoria. Members and friends of the organization filled the room to overflowing and applauded heartily the evening's offerings. It may be added that the enthusiasm was quite warranted by the quality of the choristers' and soloists' performance.

The program was long and varied. Bessie Gregory, presumably a member of the chorus, sang Speaks' "When the Boys Come Home," and Norman Arnold, tenor, who had sung for the club on a previous occasion and who was in the audience Tuesday evening, obligingly sang "The Long, Long Trail"; so there were really four soloists.

The first half of the evening's entertainment consisted chiefly of patriotic numbers, by way of a victory celebration. "The Unfurling of the Flag" was the signal for the unfurling of an actual flag; as the anthems of the various nations lately at war with the Central Powers were sung, club members bore in the flags of the Allies. The chorus of 150 voices sang excellently under the direction of Mr. Chapman.

Mrs. Patterson's coloratura work was much liked, and she had to add several numbers.

Raoul Vidas was necessarily the chief star of the occasion. The audience was in the highest degree enthusiastic over the playing of the young violinist, who in his opening numbers was not perfectly sure, but whose playing improved greatly as the evening progressed. His interpretation of the Chopin Nocturne was notable for its evocation of a mood. No matter if the mood was not one of major importance in the emotional gamut; the ability to cast so sure a spell over an audience is an equally sure token of mastership. D. J. T.

### PHILHARMONIC IN BROOKLYN

Orchestra Gives Davis Stanley Smith's Symphony—Greet Hulda Lashanska

The second Philharmonic concert at the Brooklyn Academy of Music on Sunday afternoon, Dec. 8, introduced a new symphony by an American composer, and a new soprano to local audiences. The new work, Symphony in D, by David Stanley Smith, which had its première at Carnegie Hall on the previous Friday, met with a favorable reception in Brooklyn. As at the Metropolitan performance, the composer conducted. Mr. Stransky led his forces in Smetana's "From Bohemia's Woods and Fields," Debussy's "L'Après-midi d'un Faune" and the "Capriccio Espagnole," by Rimsky-Korsakoff, the last being particularly well liked.

The new soprano, Hulda Lashanska, won delighted applause from the large audience by her excellent singing. She gave the familiar air from Charpentier's "Louise" and the difficult aria from Bellini's "Romeo and Juliet." A. T. S.

## Develop Individual Technique If Your Work Is to Have Worth

Distinguished Concert Singer Gives Her "Credo"—Must Run the Gamut of Musical Experience and Sensation

BY FLORENCE HINKLE

THE true measure of a person's greatness is not based upon that which he has absorbed within himself through learning, but upon that which he has, because of this culture, given out and thereby benefitted the uplifting of all humanity.

In music more than anything else does selfishness obtain, as there are students and artists who study continually and absorb every phase of knowledge on a broad scale, and yet give out nothing. This is a selfish and narrow outlook, benefitting no one but the introspective individual, and yet many of these individuals consider themselves of inestimable value to the community at large. That is why we have great numbers of mediocre artists: singers, instrumental-

ists, and even composers. There is too much individualism, too much self-exploitation, and in some cases too much consideration of the almighty dollar. At times I admit the need of funds hampers a person to such an extent that in his effort toward an ideal he is obliged to step aside and accept something not up to the set standard. But that is only temporary and a small detail, which I hope some day will be obviated in this country. I think it will be, as soon as the people realize the necessity and demand an established National Conservatory of Music, through which worthy artists will be able to obtain a maximum amount of help with a minimum amount of expense.

In order to give something of value to mankind, the individual must have the universal viewpoint that makes for

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## BOSTON, MASS.

### *Lazaro Pleases Large Audience*

#### *Metropolitan Tenor Is at His Best*

"Hipolito Lazaro, tenor of the Metropolitan Opera Company, gave a concert in Symphony Hall yesterday afternoon, which will be long remembered by those present because of the pleasing nature of the entertainment and the marked enthusiasm of the audience."—*Herald*, Dec. 9, 1918.

### LAZARO HEARD AND APPLAUDED

"The effect of Mr. Lazaro's opening solo, Meyerbeer's 'O Paradiso' was immediate. His 'savoir faire' when he stuck his hands into his pockets and sang as an encore 'Questa e quella' of that devil, the Duke in 'Rigoletto' was irresistible. What wonder that they applauded more wildly than ever. The audience took a great and legitimate pleasure in the youth of the singer, the mettle in his tones, the sheer pleasure in singing which communicated itself to those who listened."—*Post*, Dec. 9, 1918.

"In Vasco's rhapsody 'O Paradiso' upon the discovered isle of 'L'Africaine,' he rose high in both expert and expressive singing."—*Evening Transcript*, Dec. 9, 1918.

"One hears the gentle rippling of waters, the tinkling of bells, the sounds of music in the distance, finally swelling into a volume of harmony—there is an impression, too, of color and beauty, of hope and joyousness in the voice of Hipolito Lazaro, the Spanish Tenor of the Metropolitan Opera House, heard here for the first time in concert yesterday afternoon in Symphony Hall. Several times there were great demonstrations of applause, Boston giving unmistakable appreciation of a vocal organ unusual in its fine quality and fervor of tone."—*Globe*, Dec. 9, 1918.

"Cordial as was his reception, it was tame compared with the enthusiasm created by his singing. The singer's popularity is merited. He has a beautiful voice, well used, and most pleasing stage personality."—*Traveler*, Dec. 9, 1918.

## DENVER, COLO.

"Mr. Lazaro proved his right to be considered among the world's greatest tenors. No singer in recent years has made a more favorable impression upon a Denver audience."

—*Times*, Sept. 27, 1918.

## COLORADO SPRINGS, COLO.

"Unlike many operatic tenors, Lazaro has the voice and ability which enable him to risk concert performances with impunity. His very sympathetic organ is of a well-rounded tenor quality, refined and pliable, and when his conception of a phrase calls for a high pianissimo he does not try to deceive us with a falsetto, but responds with a tone of exquisite beauty and warmth."—*Gazette*, Sept. 28, 1918.

## WICHITA, KANSAS

"Lazaro, who is claimed by many critics to be the first tenor in the world, proved a revelation even to those who were expecting much. The easy production, the pure quality and the sweetness of his tones were a marvel. His work seemed flawless."

—*Beacon*, Oct. 1, 1918.

## PITTSBURGH, PA.

"Mr. Lazaro made an astonishing success by reason of his rarely beautiful voice, excellent diction and peculiar charm of manner. Absolute freedom from self-consciousness and unusual repose stamp him as one of the few truly remarkable tenors."

—*Post*, Nov. 16, 1918.

## ST. JOSEPH, MO.

### *"Lazaro Carries Away Hearers"*

"He is an artist of the first order. His voice is that rare thing, a liquid tenor, flowing vibrant, rich and appealing. He sings with the finished interpretations of a true musician."

—*News-Press*, Nov. 29, 1918.

## COLUMBUS, O.

"The dashing cavalier style, the good humor and the magnificent voice of Hipolito Lazaro, tenor, greatly delighted a large audience that assembled in Memorial Hall."

—*Evening Dispatch*, Dec. 11, 1918.

"In Lazaro was revealed a finished artist, an ingratiating personality, and a great vocal organ. The audience found it difficult to let him go after each number."

—*Ohio State Journal*, Dec. 11, 1918.

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## MONTREAL, CANADA

"Disappointment often waits on people who hear a singer after reading about him for years. The fashionable audience which filled the hall last evening speedily found that there were to be no disappointments with Lazaro. Possessed of a voice as velvety, melting and appealing as that of Clement, the French lyric tenor, Lazaro can yet pile up the most massive tones."

—Herald, Nov. 19, 1918.

## BANGOR, MAINE

"Lazaro given tremendous ovation at Music Festival . . . Spanish tenor creates furore at final concert, being accorded the most enthusiastic welcome ever given a male singer in this city."

—Daily Commercial, Nov. 21, 1918.

"Lazaro was easily star of Festival . . . Spanish tenor has one of the great voices of all time."

—Daily News, Nov. 21, 1918.

## PORTLAND, MAINE

"Lazaro Sensation of Maine Music Festival. His Singing Proved to Be the Treat Anticipated."

—Daily Eastern Argus, Nov. 23, 1918.

"Audience Is Captivated by Lazaro. Festival Folk Hang on Every Word and Tone of Young Tenor."

—Daily Press, Nov. 23, 1918.

## KANSAS CITY, MO.

"The young Spaniard had such a success as comes to few artists in a first hearing before a Kansas City audience. The enthusiasm was almost as great as for Mme. Galli-Curci's recital in the same theatre eighteen months ago, and quite as well deserved. He sang the thrilling romance from 'The Huguenots' with the splendor of tone and unrestrained passion expected of tenors who attempt to essay Meyerbeer's florid music, but also a little of the subtlety that is of the French school rather than the Italian and brings back memories of Jean de Reszke."

—Times, Nov. 30, 1918.

## WASHINGTON, D. C.

"Hipolito Lazaro is his name, but he seems destined to be called Lazaro, the Great. He comes from Spain, but it seems written that he is to belong to America. His voice is tenor and it probably will be called one of the greatest ever heard on this continent."

—Herald, Dec. 6, 1918.



"Lazaro's Opulent Voice Delights."

—Washington Times, Dec. 6, 1918.

"Lazaro Pleases in Song Recital. Spanish Tenor Attracts Large Audience in First Concert."

Washington Post, Dec. 6, 1918.

## DETROIT, MICH.

"Lazaro Delightful at Arena Concert. Youthful Tenor a Decided Hit on His First Appearance in This City."

—Free Press, Nov. 26, 1918.

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# Again Vidas Triumphs!

*What the Boston Critics said of His Recital there on November 24, 1918*



Photo by Mishkin

*Boston Herald, November 25, 1918.*

## BOSTON HEARS NEW VIOLINIST

**Raoul Vidas Pleases Local Music Lovers in First Recital Here**

Mr. Vidas has been heard in New York where he achieved success. Yesterday he played for the first time in Boston. He won a quick and pronounced triumph and seems bound to be a favorite with the music-loving public here. His playing of the more ambitious pieces by Somis and Saint-Saëns stamped him, despite his extreme youth, as an artist of high rank in technic and in smoothness and clarity of tone.

It was in the lighter selections that the young artist shone with special brilliance, and in these he awoke the lively admiration of his hearers, who persistently called for extra numbers. Mr. Vidas was generous, though not over-ready, in response to these demands. In "Saltarelle" and in other similar pieces he showed astonishing swiftness and deftness without sacrifice of the purity and perfection of his tone. In the frankly emotional numbers he was at his best. The shining beauty of his tone and the directness and intensity of his appeal placed him on a par with the best violinists heard here.

His manner is unaffected and dignified, without stiffness, and his total lack of mannerisms is refreshing.

*Boston Evening Transcript, Nov. 25, 1918.*

## THE RISEN VIDAS

A NOTABLE YOUNG VIOLINIST

**The Uncommon Interest and Merit of Mr. Vidas, and the Clear Suggestion of Mr. Kreisler in His Playing**

### The Kreisler-like Vidas

For a young violinist with his way to make, Mr. Vidas was altogether fortunate in his first concert in Boston yesterday afternoon at Symphony Hall. Of course, the audience might have been larger; of course it was obviously an invited company; but from the beginning of his first number it was plainly interested, while at the end of his extra pieces it covered him with very hearty and sincere applause. Throughout the concert his hearers were on rising tide toward the violinist and with honest reason he felt the stimulus. The youthful Kreisler himself was not a more ingratiating presence in the concert-hall than is young Mr. Vidas. His figure is slender and finely moulded; his bearing simple and finely controlled. If he is aware of his audience, as he probably is, he makes no effort of manner to assert "personality" upon it. Steadily he is content that his music, his instrument and his playing shall speak for him. Yet his pale, delicately featured face, the arc of thick dark hair that frames it and the supple lines of his long wrist, hand and fingers are comely to see. Out of a somewhat obscure past, the youth passes for a Roumanian, Parisian-bred, but in aspect he might readily and plausibly be Greek. Parisian teachers, as his playing witnesses, have trained him; his affiliations and sympathies are French. As no pupil, but purely in interest to be earned and in merit to be revealed, Mr. Vidas now seeks audiences.

The pieces played were well chosen to disclose the nature and range of the young violinist's powers, the quality of his individuality. He began with a brief and ancient sonata by Somis, illustrious Piedmontese master of the violin in Turin in the first half of the seventeenth century; proceeded with the familiar concerto in B minor of Saint-Saëns—that too plentiful composer upon programmes of the hour—and ended with short pieces culled impartially from the classic Tartini and Pugnani, the semi-classic Wieniawski, the modern Laparra and supplemented by light and displayful extra numbers. In all these pieces, Mr. Vidas proved an adroit and elastic technical skill. His ear is so keen and his hand is so sure that his intonation almost never slips. His stroke is so light, his fingers so agile that he attains to a rare airiness of violinistic feat and ornament, however intricate, and to an exceedingly soft and lustrous glow of

tone in the upper register of his instrument. His bowing is pliancy, freedom, certainty itself, and he shows a singular and significant sensibility to the quality of the different strings that he touches. Apart from mechanics, he moulds and melts his phrases with the intelligence and the intuition of the born and practised musician, sensitive to contour, submissive to flow, hearing, feeling music as song, sustaining yet inflecting the long melodic line. Yet he misses none of the formal graces of his pieces and he clearly designs the performance of them in the concert-room. There is, indeed, more show of study than of spontaneity in Mr. Vidas's playing, yet never once on Sunday did he stiffen into rigidity, lose resilience in calculation. Above all, he has the high, fine instinct of the musician that by pace, phrasing, rhythm and accent discloses the melody, and so the character, of the chosen music in integrity and individuality. In particular, his rhythm, vitalizing, sustained, supple at will, sent recollection back even to the young Ysaye. Plainly Mr. Vidas is youthful musician as well as youthful virtuoso.

Similarly there was that in Mr. Vidas' tone, his feeling toward his instrument, his personal response to the music in hand and his individual imparting of it that recalled Mr. Kreisler. His tone, thus, lacks neither rounded body nor measured power, and the more salient qualities are a silken texture, an edgeless flow, a soft lustre and an exceeding sensibility in every suggestion of the music, to every impact, however light, of the player's will—all curiously suggesting the elder violinist. In the sonata from Somis, for example, the rhythmic evenness of the Allegro matched the rhythmic elasticity and grace of the final Tambourin, while the Largo between was sung in flawless curve and phrase. The listener felt the frieze-like quality of this ancient music, yielded to its reticent beauty of line, heard it haloed with a Kreisler-like felicity and charm.

Again, in the Andantino of the concerto from Saint-Saëns, the finely chiselled line, ever curving upon itself, the cameo-like phrases burnished each into each; the suave progress, the gentle melancholy and penetrating sentiment of the music, were blended into a rare unity of impression, while over it hung a charm of perception and transmission that were of Mr. Vidas's self. In the Sicilian melody, the voice of his violin

was its own, yet like to oboe in pastoral suggestion; in the high harmonics toward the end was imagination as well as skill. The violinist who achieves beauty, fancy, sentiment, charm, stood clear from this Andantino; yet no more clearly than the violinist of technical elegance and finesse in the first Allegro; or the violinist of the broad phrase, the declamatory accept, the rhythmic force of the introduction that arrays the motives of the Finale.

Memory of Mr. Kreisler came once more in the miscellany with which Mr. Vidas ended—in the lightness of tone and rhythm, the soft glint and airy motion that the youth lent to Mr. Thibaud's arrangement of a Saltarelle by Wieniawski; in the sustained flow and just accent of the Prelude out of Pugnani, leaping into the rhapsodic and reiterated energy of the Allegro; in the grace and glow of the extra pieces; in the charm of fancy kindled that played over Mr. Laparra's Intermezzo. Admittedly Mr. Vidas was playing trifles, but with what delicate dexterity of hand, finesse of tone, fancy of perception and charm of style, he glamourised them. If, like Mr. Kreisler, he sings in silken tones, so also Mr. Vidas may cut his little cameos. Since Mr. Heifetz, no youthful violinist has given such reason for his artistic being.

*Boston Globe, Nov. 25, 1918.*

## BOY VIOLINIST PLEASES SYMPHONY HALL AUDIENCE

Mr. Vidas already has traveled far. He appears to be serious, sensitive, ardent. He makes the violin, for which he seems to have an instinctive feeling, a channel for expression. That this is here and there obscured by a consciousness of mechanism, of proportion in molding a phrase of a needlessly obvious stress, does not conceal his high attainments as an executant in a finely spun singing tone, in flexible bowing, in rapid fingering and, for the greater part, in clean articulation.

As a stylist, he perceives and discriminates. In the sonata of Giovanni Battista Somis, Mr. Vidas played with a fine restraint, with no inconsiderable degree of the calm which orders all expression and with much beauty. The Saint-Saëns third concerto found him efficient in its greater breadth and range of mood. The harmonics closing the slow movement built upon the Sicilian air would gain in characteristic color—as in surety—at a pace a little less fast.

*The Boston Post, Nov. 25, 1918.*

Vidas played the Somis sonata in G minor, Saint-Saëns' most popular violin concerto, and other compositions by Tartini, Wieniawski-Thibaud, Laparra, Pugnani-Kreisler. In these pieces he showed much warmth and beauty of tone, sentiment, emotional appeal. His technic, already considerable, will develop with the years. The youthful impetuosity with which he now plays may be tempered with a finer maturity of conception. But the impression Mr. Vidas made was a very favorable one and he was warmly applauded and recalled by an audience of good size.

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## The Duncan Disciples at Home and at Rehearsal



How the Young Exponents of Miss Duncan's Art Impressed the Casual Observer—Trained to Love All Beauty—Their View of Russian Ballet—How They Helped Select Pupils—The Art of Expressing One's Self—Rehearsing While Expressmen Waited

By CLARE PEELER

WE curled up on one of the couches in their inside bedroom, the Isadora Duncan dancers and I, and talked of many things. Lisa, of the lovely curls and the childlike look; Irma, great-eyed, earnest-faced; Margot, fair-haired, blue-eyed and silent, who, like the parrot, says nothing, but very evidently "keeps up a lot of thinking," and finally Anna, spokeswoman, in her scarlet robe, with an individuality of the kind that would mark her as a leader anywhere, in spite of the dainty beauty of her face and the almost childish outline of her figure.

They are a little at first on the defensive, these girls; it is very evident that they have already learned, young as they are, and sweet as they are, that there are many people in the world ready to misunderstand them and their art. Yet they triumph a little, quite innocently, naturally, and girlishly, at a new evidence that it is winning.

When I arrived, such an evidence of a most amusing kind had just been given them in an invitation to come to see "Good Luck, Sam," and view their dances as the soldiers interpret them. The girls had been dancing at the camps during the whole summer, it appeared, and had many interesting experiences.

### Interpreting the Interpreters

"Of course, most of them didn't understand our dancing in the least degree," Anna Duncan said. "They hadn't the smallest idea what it was all about; and while they were perfectly respectful, they were inclined to make fun of the whole thing. Now, it seems, they take their work of representing us very seriously. We've been warned not to laugh at that part of it, while we may laugh at anything else."



George Copeland, Pianist, Whose Artistic Work at the Keyboard Forms So Important a Part of These Performances

Her own laughter and the others' rippled out at the thought.

"How do you amuse yourselves generally?" I asked them. "Or is dancing



The Isadora Duncan Dancers, Whose Interpretive Skill Has Delighted New York from Time to Time This Season

such a joy as well as a work that it makes other amusement or relaxation unnecessary?"

"Why, it is a joy, of course," Anna said, seriously, while the others nodded assent. "It's the complete expression of the joy of our lives, or it would be nothing. But we do other things, too, that we have time for. We go to concerts, to plays, to musical comedies—"

"Oh, not really?" I questioned. "Somehow, that seems inconsistent with you."

"Why, shouldn't it?" she said, calmly. "Of course, some of them are rather horrid and those we don't care about seeing. But we like healthy fun very much indeed."

To which remark all the others sagely agreed; and we found ourselves embarked presently on a discussion of schools of dancing to which one could listen with the greatest interest, as to the opinion of experts, for such these soft-eyed children have been practically since their babyhood.

"We have been together fourteen years," Anna observed, in her pretty voice. They all have the most charming foreign accent imaginable.

"Were you introduced in your perambulators?" I asked, and once more the serious young faces relaxed into a perfectly girlish giggle. "Life is real, life is earnest" with these exponents of the dancer's art, but it has not yet fortunately destroyed all their sense of humor.

"Someone did say about Lisa, after a performance, 'That child ought to be at home in bed; it's a shame to keep her up as late as this,'" Anna smiled. "She's seventeen, but she does look younger."

"But you were saying about the Russian dancers?" I hinted.

### Russian Ballet as They See It

"Oh, yes. We were saying that Pavlova represents really the perfection of the ideal of ballet-dancing; that is, ballet-dancing with a soul. The whole Russian schools does; that is why, I think, it has so much of an appeal to the world. It's above all the school of individuality. The Russians took the technique of the ballet which is definite, sharply marked, limited, if you like, and they have used it to speak out their souls with."

A few days later I was admitted to the special privilege of seeing a rehearsal

in their Carnegie Hall studio, gray walled, gray carpeted, with a dais at one side, on the steps of which we sat and chatted, while we waited for Mr. Copeland. They were bare-footed now in their classic dress, and the costume seemed much more natural, somehow, than the street dress which all but Anna had worn on the former occasion. And they hailed me like an old friend. Their courtesy is as absolutely natural, as spontaneously lovely, as their dancing; it seems to make a more elaborate manner tawdry. Anna, spokeswoman again, reminded them separately by name that we had met. Their last names are never mentioned; "Lisa," she says, "I think you have met this lady; and this is Margot; you remember Irma?" and so on. By contrast I was taken straight back to an old Quaker manorhouse of my childhood, and heard a soft voice saying to an elderly lady, "Elizabeth Allen, these remembers this little girl? She is —'s daughter." It was the same odd effect of cleanliness; of doing away with the unnecessary trappings of intercourse.

"We talked of their early days; of the times when Isadora (I hope she will excuse me; they never once spoke of her otherwise) began educating them together, little children as they were; of their European travels.

"We did not always go with Isadora," Irma said. "Sometimes we traveled about while she had engagements; we went to Paris, to Berlin, to Russia. We must have been funny going in a big party, all our governesses and Isadora's sister with us, from place to place."

### Selecting New Pupils

"Then later on, after we grew up," Anna chimed in, "we began to help her select new pupils. One time we saw 260 children in Russia, and out of those we picked four. Everyone had said, 'Oh, Russia is just full of wonderful dancers,' but when we came to sift them out they were few enough. Then there would be mothers and aunts, and so on, that would object, after we had picked the child, and all our trouble was for nothing; like once when I found a perfect little genius, an absolute wonder of a dancer ('Dancers are born, you know; you can't make them,' from Irma's corner) and then the mother said in horror, 'How dare you suggest such a thing? My child, dance, indeed!' And the poor little genius stayed in Russia."

We spoke of the military dances, of the Schubert "Marche Militaire."

"We danced that differently before the war," Irma said gravely. "It was just a sort of a show, of flags waving—but now!"

One knew what she meant; her expressive gesture, her features, all of her spoke the difference between tragedy imagined, even by the artist, and tragedy felt.

"Art has no nationality," said one of them sententiously, Irma I think. "And dancing of all the arts especially has none. We have danced since the war in Russia, in France, in Berlin, now here."

"You suggest no nationality to me but

[Continued on page 15]



"A splendid lyric outburst....He was applauded to the echo"

Philadelphia Ledger

John Barnes

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# EDWARD MORRIS

100% American Trained Pianist "Does Credit to His Nation" — *New York Tribune*

## IN AEOLIAN HALL RECITAL

DECEMBER THE NINTH

### Mr. Huneker in the N. Y. Times

#### Edward Morris Plays the Piano.

Edward Morris is a pianist of charm and technical address. At Æolian Hall he gave a recital yesterday afternoon, and gratified his hearers with his artistic performance. An American born, musically trained at the Peabody Institute, Baltimore, a pupil of Harold Randolph, he rightly enough claims to be "100 per cent. American." Nevertheless, his playing is neither American nor European; it is artistic. He appeared in this city last season, though we didn't hear him; but we are glad we heard him yesterday, as he belongs to that not too large group of public pianists who give pleasure merely by touching the keys; in a word, he has a musical touch, a musical temperament, with intelligence and plenty of poise and fire. He is young, only 22, and in some things singularly mature. He is expressive in lyric episodes, but, happily, not sentimental. His program on this occasion did not severely task his intellectual processes, yet it proved him both versatile and sincere. He began with three numbers by Rameau and Scarlatti, charged with antique grace. These he delivered with refreshing clarity and a sound appreciation of their historic values. When he got into deeper waters he did not fail. Chopin was represented by the F major Etude, Opus 25, No. 3, two Preludes in B flat major and B flat minor, the C sharp minor Nocturne, opus 27, No. 1, and the C sharp minor Scherzo, opus 39, the third in the list of four. The flashing scale passages in the B flat minor Prelude were dashing played, a brilliant climax achieved. As encore he fingered with delicacy the G flat Valse of Chopin, beloved of Pachmann. It is a trifle, the Polish composer in a salon mood, the old-world mood of 1840, artificial, yet winning.

A Schumann Sonata was printed as opus 39 on the program; it proved to be the familiar Sonata in G minor, Opus 22. With his fleet fingers the pianist soon reeled it off. The romantic slow episode—surely lovelier music than Schumann's has never been penned for the keyboard—was tenderly sung. Mr. Morris has an ingratiating cantilena.

The last part of the program was devoted to some interesting music by moderns; A. Walter Kramer, a poetic fragment; a piquant Etude by Arthur Hinton, an Englishman and husband of Katherine Goodson, a brilliant piano virtuosa; Gabrilowitsch, a well-sounding and deeply felt Elegy; Moszkowski's double-note study, and Rubinstein's staccato Etude. All were done ample justice to; the Rubinstein, taken at a breathless pace, was quite exciting. For encores to satisfy an enthusiastic audience the gifted lad—who looks younger than his years—played an unfamiliar octave study (?), also Chopin's Butterfly study and the C major study from Opus 10, No. 7. These were admirable specimens of polished pianism.

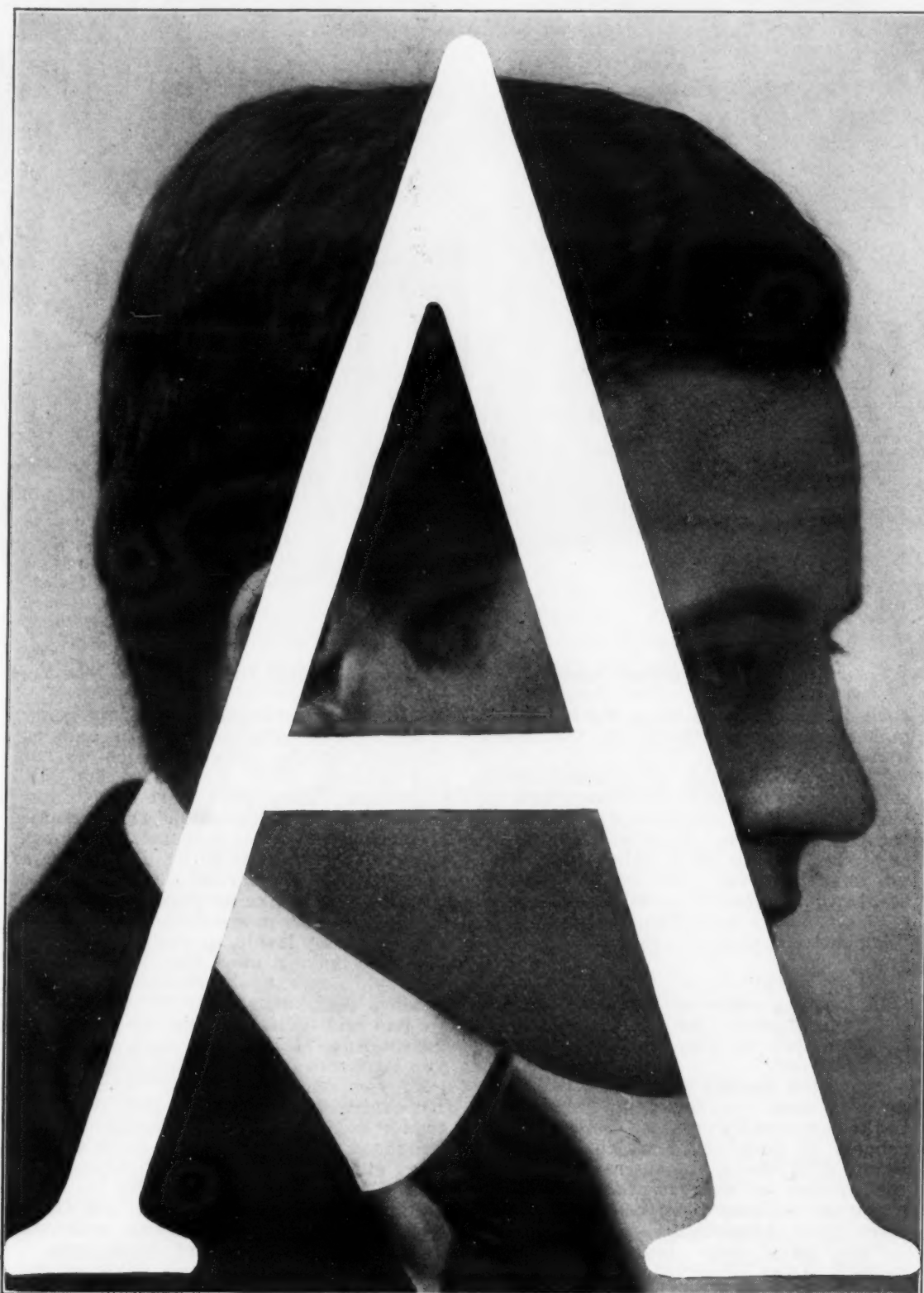


Photo by Miskin

MASON & HAMLIN PIANO

### New York World

#### EDWARD MORRIS DELIGHTS AEOLIAN HALL AUDIENCE

#### His Well Controlled Mastery of Piano Arouses Spontaneous Applause.

Such sane and well controlled pianoforte playing as Edward Morris provided in Æolian Hall yesterday afternoon is so seldom encountered, even in these days of superior pianists, as to be notable.

His performance yesterday disclosed a beautiful singing touch, an almost perfect use of dynamics and a taste so unerringly used that his auditors were moved, and properly, to spontaneous applause.

Schumann's Sonata, op. 22, received an interpretation in which poetry and a splendid classic mood were constantly preserved. But nowhere was the good taste of Mr. Morris shown to clearer effect, and his large technical resource, than in Walter Kramer's delightful fragment, "When the Sun Goes Down," "Etude Arabesque," by Arthur Hinton, and Gabrilowitsch's "Elegy."

### New York Tribune

Mr. Morris is a young American born, bred, and artistically trained, who already does credit to his nation. He is an admirably grounded musician, who possesses taste and not a little warmth of action, besides a fluent and accurate technique. His playing of the two numbers of Rameau, especially the Minuet, and of Scarlatti's "Capriccio" was remarkably clear and marked with a delicate rhythmic sense, while his work in the Chopin group was varied and poetically phrased. Mr. Morris is an artist who will bear watching. His playing is instinct with charm and his outlook is fresh and unaffected. The audience was large and enthusiastic.

### New York Evening Mail

Mr. Morris has poise and certainty, but not unpleasant assurance. He has a finely pointed style, a sort of sensitive nervousness that particularly clarified the Rubinstein Staccato Etude and Chopin's Butterfly Etude, one of his encores. His tone is good, brilliant rather than sensuous, although in Walter Kramer's "When the Sun Goes Down" there was poetry and exotic subtlety.

NEW YORK SUN—"Shows Swift Brilliancy and Dynamic Contrasts"

NEW YORK EVE. SUN—"He Is An Uncommonly Good Musician"

NEW YORK EVE. WORLD—"A Romanticist with Subtle Appreciation"

N. Y. AMERICAN—"Crisp Technic, Fleet Fingers, Satisfying Sense"

NEW YORK GLOBE—"Technical Brilliance and Feeling"

NEW YORK HERALD—"He is a player to be counted with, even amid the growing host of virtuosi, and is more than a thoroughly equipped technician, his version of the Chopin Scherzo being scarcely short of masterly."

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## The Duncan Disciples at Home and at Rehearsal



[Continued from page 13]

the Greek," I said, "or the Italian of the Renaissance."

"Our dancing really belongs to no one time," Anna offered, "and to no school. People say it is Greek art; I do not think it is only that. We do not know how the Greeks really danced; we only see their poses shown on their vases; I think ours is Isadora's art. It is at once the oldest, and the very newest thing; I do not know just what it is, except that it is the absolute expression of one's self."

"It is more like a philosophy than an art," I suggested. "But do you express the best of yourself only?"

"One expresses what there is," she said. "If you came and danced with us, you would give out what you had to tell."

You might not find it so easy because perhaps your body has not been taught to speak that language, but you would do it."

"Suppose some one had a wicked thought; could your dancing express that?"

Her face wore the puzzled look of a child who cannot make the stupid elder understand.

"But one wouldn't want to!" she said. "The wicked is not beautiful, is it? If you want to dance beautifully you must have the most beautiful thoughts; see the most lovely statues, pictures, places; read noble books—"

Just then in came Mr. Copeland, cheerful, apologetic, protectively-kindly in manner, and all five girls (for the other four had been clustering about listening to our talk) promptly explained to him in chorus that "in fifteen minutes

that expressman is coming and you know we have got to send the music and the costumes on ahead."

It appeared that they were going on a tour which should take them to Pittsburgh and Philadelphia, among other places, and this was a last rehearsal before starting. So Mr. Copeland hurried to the piano, after a preliminary wrestle with the electric lights on which everybody tried his or her hand separately and the scribe prayed meantime that nobody would short-circuit the whole place in the excitement of the moment; and the rehearsal was on.

They had skylarked a little, just like other girls, while the lighting difficulty was toward; once when nearly all the lights were out together, two of them had posed, spooklike, for my benefit; but at the first note of the piano, all that

was done. Silently, like homing birds, they floated from side to side of the stage, all thought of the auditor gone from their minds. More even than at the performance one could see the individuality, the originality of the thing, with what subtle shades of differing in tiniest gesture they colored their respective thought.

Then Anna flung herself down in the center, the others grouped about her, and one seemed to see Nausicaä and her maidens. They tossed an imaginary ball up, down, around, and it seemed as though the faintest perfume of youth and femininity ("so cool, so sweet," said Mr. Copeland) permeated the air with its joy and purity.

And it was as though one had been admitted on a May eve to watch the fairies at their play.

## MENDELSSOHN'S IN OPENING CONCERT

Mendelssohn Glee Club, Louis Koemmenich, Conductor. Concert, Hotel Astor, Evening, Dec. 10. Assisting Soloist, Mme. Nevada Van Der Veer, Contralto. The Program:

"When the Boys Come Home," Oley Speaks (Incidental Solo by Harvey W. Hindemeyer); "The Norsemen," Edvard Grieg (Incidental Solo by Reed Miller); "Promis' Lan," H. T. Burleigh. "Le Nil," Leroux; "Le Marriage des Roses," Franck; "La Chanson du Vent," Schlieder; Nevada Van Der Veer. "The Autumn Sea," W. Gericke; "Mr. Alphabet's Holiday" ("A Boy's Dream"), Cecil Forsyth; "To Madelon," Louis Koemmenich; "Old Black Joe," "Old Folks at Home," S. C. Foster (Incidental Solo by H. N. Wiley); "Dixie's Land" (Arranged by F. van der Stucken), Dan Emmett. "The Song of the Robin Woman" from "Shanewis," Cadman; Two Chinese Songs, "Waiting" and "Don't Come in Sir, Please," Cyril Scott; "My Love Hath Wings," Koemmenich; Nevada Van Der Veer. "In Flanders Fields," Allan Robinson (Incidental Solo by Joseph Mathieu); "The Americans Come!" Fay Foster; "The Star-Spangled Banner," Francis Scott Key.

The ability of Louis Koemmenich to inspire the singers under his bâton with his own musical intelligence and feeling had a happy exemplification at this the opening concert of the Mendelssohn Glee Club.

It is natural to expect rough spots in the initial concert of a chorus season, but none of these were apparent in Tuesday night's program. For delicacy of

shading and perfection of ensemble Mr. Koemmenich's forces fully merited the unstinted appreciation accorded by an audience largely made up of members of the musical world. Some of the best singing of the chorus was done in the "Promis' Lan" of Harry Burleigh, in Allan Robinson's admirable arrangement of "In Flanders Fields" and Fay Foster's "The Americans Come!" The composer was present to hear the presentation of the last named number.

Cyril Scott has a worthy exponent in Mme. Nevada Van Der Veer, and her singing of two Scott songs, "Waiting" and "Don't Come in Sir, Please," will linger in the memory of her hearers as a flawless example of the manner in which a mood may be effectively built up. Wholly delightful also was the contralto's presentation of Koemmenich's song, "Love Hath Wings."

Charles A. Baker proved himself an accompanist of discernment and understanding. M. S.

## MEMORIAL HALL WOULD FILL NEED IN MONTREAL

Suggestion for Commemorating War Heroes Meets Hearty Approval in Dominion's Big City

MONTREAL, CAN., Dec. 9.—"That the commercial and industrial center of the Dominion, so rich and influential, should be without a large concert hall where the people's musical and dramatic tastes should be educated is surely disgraceful," Dr. Percival Illsley, organist of St. George's Church, said recently in discussing the suggestion that a fitting memorial to Montreal soldiers would be the erection of such a public hall as can be found in almost every city of the world, and which would be devoted not only to musical culture but to mass meetings, which are so influential in shaping public opinion.

"Do you know," Dr. Illsley said, "that we have retrogressed, musically speaking, during the past twenty years or so? You may recall the days when Dr. Gould had the Mendelssohn Choir and Professor Couture the Philharmonic Society in this city. Both men did admirable work

## CHRISTMAS EVE IN PARIS

(By Dr. William C. Carl, in "The Etude")

CHRISTMAS eve in Paris for centuries past has been a magic word. When the night arrived the boulevards were filled with gayly decorated booths extending from the Place de la République to the Church of La Madeleine. Happy children in great numbers would find what would please them best at the Yule-tide season, and wander from one booth to the next buying the tempting articles. All Paris mingled with the throngs in the brilliantly lighted thoroughfares until the time for the Midnight Mass. Then the churches would be crowded with worshippers, offering their tribute to the Babe of Bethlehem.

The organ played as preludes some of the old Noël's, many of which were arranged by Guilmant when he played at La Trinité; and there, in the organ gallery, the great master, surrounded by his pupils and friends, would play as if inspired, for Guilmant loved these old carols, and played them with a rare charm. First he would choose his Fantasia on two Christmas hymns, then in

succession his Noël Brabançon, Noël Landuocien, Noël Ecossais and Noël Saboly. Next the choir would sing one from Brittany, then one from Normandy, and again one from Alsace, so dear to all French hearts. It did not take many minutes for the people to catch the Christmas spirit, for everyone would sing. Who in France does not know these charming Noël's? No one who has attended can forget these services, for the people sing with rare enthusiasm and from the heart, producing a wonderful effect.

"Le petit Jesus," "Le Message des Anges," "Le Sommeil de l'enfant Jesus," "Les rois Mages," "Le bel ange du ciel"—these and many more would be sung until the midnight hour approached and Mass began. At its conclusion, the organ would again be heard in another Noël as the people would slowly leave the church to join the happy crowds in the boulevards—for was it not Christmas and a feast of great joy? Surely the French understand and appreciate the spirit of Christmas!

with the facilities at their disposal. But that is in the past, and to-day we have not even a public hall to house musical events in the largest and most important city in the Dominion.

"We have the movies, that is all. The trouble is not that we could not get the material in the city for the formation of a choral union, but have no place in which to sing; we have no place to which the public could be invited. We had the Windsor Hall at one time; we had the Arena. Both are gone. The conditions are simply lamentable."

"Do you think that Montreal, as a commercial city, especially needs the redemptive influence of music?" he was asked.

"Most assuredly music would uplift the people. It would elevate their general aesthetic taste. It would attract those who now hang around the streets and saloons. It would be an uplift to the entire community."

"In England there is at least one large hall in almost every town and city. These places are subsidized by the municipalities, so that the people are able to hear the best music at nominal charges, or even, in many cases, for no charge at all. There is a choral society in every urban center. The village organist has a contract which requires him to conduct such a society. In the bigger centers the people hear the best music, and their lives are bettered as a consequence."

"I should like to have one large hall here with a great organ, such as there is in London, Birmingham, Bristol and many another big city, and it should be supported by the municipality. If municipal support could not be secured, it would be an admirable thing for some of our millionaires to lend their aid to an undertaking of this sort. It would be impossible for them to find a better cause to assist."

"The hall would be entirely worthy of our soldiers, a fitting memorial, and one

which, in the good it would do, would be incalculably beneficial to the whole community."

"Our lack of a hall which would furnish a central point for the work of choral organization is certainly a blot on our fair name. Toronto has a large public hall. Look at the big cities in the States. And consider that the very poorest emigrant who comes here from Britain loves good music."

"The suggestion of erecting a large public hall as a memorial to our soldiers has my hearty approbation. I trust the newspapers will continue the agitation until we have filled this gap in our civic life." C. M.

Philadelphia Art Club Hearers Applaud Kathryn Meisle

Kathryn Meisle, Philadelphia contralto, scored a distinct success as soloist at the Philadelphia Art Club on Dec. 8. She sang a number of solos charmingly. A partial list of engagements for the first half of December included appearances at Lambertville, N. J., Dec. 9; Edwin Forrest Home, Holmesburg, Pa., Dec. 11, and the Frankford (Pa.) High School, Dec. 13.

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## PROKOFIEFF HEARD IN SECOND CONCERT

Again Appears, as Soloist with  
the Russian Symphony  
Orchestra

Russian Symphony Orchestra, Modest Altschuler, Conductor. Concert, Carnegie Hall, Afternoon, Dec. 11. Soloist, Serge Prokofieff, Composer - Pianist. The Program:

*Symphony No. 1, Scriabine; Sonata No. 3 (in one part—new), Prokofieff; Symphonic Picture, "Hyrcus Nocturnus," Vassilenko; "Moment fugitif," "Rigaudon," "Badinage," "Marche," Prokofieff; Classical Symphony, D Major (new—first time), Prokofieff, conducted by the Composer.*

In these days, when peace is heralded and the world is turning from dissonances to harmony, it comes as a shock to listen to such a program as that given by the Russian Symphony Orchestra in its first matinée of the season on Tuesday. The matinée performance, like the opening concert of the evening series, presented Serge Prokofieff, the latest pianistic prodigy to come out of turbulent Russia, in the triple rôle of composer, conductor and pianist.

Before Mr. Prokofieff appeared, the orchestra, under Mr. Altschuler's leadership, played the Scriabine First Symphony exceedingly well, but the classic mood built by this work was not maintained in the numbers which followed.

Apparently there were many present who incline to musical Bolshevism, for the applause which Mr. Prokofieff received after the playing of his Sonata No. 3 was most enthusiastic. But those who do not believe that genius is evident in a superabundance of noise and hair-raising *staccati* looked in vain for a new musical message in Mr. Proko-

fiEFF's work or for evidences of worth in its thematic content. Nor in the "Classical Symphony," which the composer conducted, was there any cessation from the orgy of discordant sounds which the Sonata had inaugurated. As an exposition of the unhappy state of chaos from which Russia suffers Mr. Prokofieff's music is interesting, but one hopes fervently that the future may hold better things both for Russia and listeners to Russian music. M. S.

### SPALDING SEES ITALY'S JOY

Violinist Writes of Great Rejoicing Over Austrian Collapse

Albert Spalding, the violinist, now serving with the American aviation forces in Italy, happened to be in Rome at the time of the Austrian collapse, and in a recent letter, just received from him, he describes the great joy of the Italian people on that occasion. Lieut. Spalding writes:

"Impossible to describe the days we are living through. From the Quirinal to the Campidoglio one great mass of people serenading and singing the 'Gari-baldi Hymn.' I was walking down the Corso yesterday evening with an English officer just as the news of Trent and Trieste, at last redeemed, came. An immense procession was at once formed. The English officer and myself were hoisted on the shoulders of a band of students, followed by *Carabinieri*, and marched in triumph to Piazza Venezia. There, at Latours, I was forced to make an impromptu stump speech, stating that 'Trent and Trieste had stood for so many years as the brightest symbols of burning Italian patriotism, and that it was a glorious page in Italian history, this day, when the last walls of Hapsburg misrule had crumbled and these two beautiful daughters of Italian ideals and Italian culture had come home at last. Two years ago they hung Cesare Battista, but from the same tower where he was martyred the tricolor flag, for which he suffered the supreme sacrifice, is to-day flying.' Well, the people went wild, with cries for Wilson everywhere. I could scarcely get away. The joy of the Italians knew no bounds. Impossible to write more—one is too excited to hold a pen."

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The beautiful tone of the Baldwin Piano merits its popularity. —Amato

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"Miss Condé exhibited a voice of rare beauty and training in her number, 'Charmant Oiseau,' which she sang with orchestra accompaniment. Responding to a most enthusiastic encore she played her own accompaniment and favored the audience with another delightful selection."—Williamsport Gazette and Bulletin, Dec. 4, 1918.

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## ECHOES OF MUSIC ABROAD

Director Carré on Return to His Old Post at Paris Opéra Comique Orders Radical House-Cleaning—Messenger's "Monsieur Beaucaire" to Have Première in London This Season—Clara Butt Urges That a House Be Built to the Memory of Every Soldier Killed in the War—London Manager Plans to Produce "Hiawatha" Music Drama with American Soprano as "Minnehaha"—Paris Complains That All Her Conductors Are Leaving Her—Cyril Scott Glorifies His Compositions by His Art as a Pianist—Paris Hears "Samson and Delilah" Sung with a Pianoforte Substituting for the Orchestra—Society Formed in England to Preserve Traditions of Carol Singing

MANY of the Paris Opéra Comique singers are quaking in their shoes. Albert Carré, back at the helm once more, albeit with the Isola brothers to assist him, has decided upon a thorough house-cleaning. Hence the haunting terror in the faces of some of the members of the company who have had unmerited opportunities during the institution's "slump" period since M. Carré left to become director of the Comédie Française.

It did not take Director Carré long after returning to his old post to reach the conclusion that his immediate predecessor added too many singers to the list, that the lobbies were encumbered with deadweights, and that some of the better artists were not being utilized in proportion to their worth. In other words, he has sounded his old slogan that quality is much more to be desired than quantity. Consequently he has issued orders to the entire singing personnel of the company to come to him for an audition.

"How many of them will be retained?" asks *Le Courrier Musical* speculatively. "And yet the visiting cards of all of them will still be adorned with the phrase 'de l'Opéra-Comique' tagged to their names."

The French periodical quoted doubts whether M. Carré, had he been on duty at the Opéra Comique a few months ago, would have permitted that unique singing actor, Jean Périer, to be lured away to a revue theater. Périer's absence has already been keenly felt, and in no work in the Opéra Comique's repertoire more than in Raboud's "Marouf." This season the name part, which had been an impersonation of the finest art in Périer's hands, has been given to a tenor. This, of course, happened before M. Carré's reappearance in the director's office.

During his previous career of sixteen years at the Opéra Comique Carré produced no fewer than eighty-four novelties. Among the new works with which he enriched the institution's repertoire, both from the artistic and from the financial standpoint, were "Pelléas et Mélisande," "Louise," "Le Chemineau," "Grisélidis," "Ariane et Barbe-Bleue," "La Sorcière," "Aphrodite," "Madame Butterfly," "Tosca," "La Bohème" and "Le Jongleur de Notre-Dame."

Felice Lyne May Be the "Minnehaha" in New "Hiawatha" Music Drama

And while the American manager is planning a Messenger première, another London manager, Ernest Rolls, announces that his most important production this season will be a new music-drama based on the story of Hiawatha. The music is from the pen of the late Coleridge Taylor, "who completed the score just before his lamented death," but whether it is the now familiar music of the Hiawatha cantatas or an amplification of it is not evident from the announcement.

An American soprano is likely to be the *Minnehaha*, for, says Mr. Rolls, not too cryptically, "I want a very fine singing actress for *Minnehaha*—say, one of the type of Felice Lyne. Shall I engage her? Time will show."

London Première for André Messager's New Opera

London is to have the première of André Messager's new opéra comique, "Monsieur Beaucaire," some time during the current season. It is to be one of the productions that the American, Gil-

bert Miller, now established as a manager in London, will make as soon as he becomes lessee of the St. James Theater on the expiration of Gertrude Elliott's tenancy of that playhouse.

Those who have seen the score of M. Messager's new work aver that the music of "Monsieur Beaucaire" is in the happiest vein of the composer of "Vero-



Gustave Charpentier, Composer of "Louise" and "Julien"—in real life and as depicted by a noted French cartoonist.



nique." As a matter of fact, it was originally to have been produced last season. Mr. Miller acquired the rights over a year ago and announced as long ago as last January that he was engaging "a big American star" to play *Beaucaire*. "But he won't exactly act it," he is quoted as having added, somewhat incomprehensively, "so there will be no chance of comparing him with the late Lewis Waller. In fact, the new *Beaucaire* will sing, as well as fight, his way through the score."

Clara Butt Suggests Fitting Memorial to Fallen Heroes

Clara Butt, who has been rivaled by Nellie Melba alone as an individual agent in augmenting the various war funds, has a decidedly worth-while suggestion to make for a plan for memorials to the men who have fallen in the war. The eminent English contralto says:

"Every district has its heroes, every district has its men who have done their bit. Let every unsanitary and untenable house be condemned and plans made to rebuild. Every man who went out ought to have a house or a cottage built to his memory in loving gratitude for all he has done, so that his family can be housed decently and comfortably. I know the organization needed for this will be tremendous, but surely the Church can help us. Women can help, too. The nation can get the money. Do not let the houses be ugly; instead of cheap and nasty, let us have them cheap and nice. Could not the Prince of Wales Fund and one or two other funds started for war needs also help?"

New Society to Preserve Carol Singing

Recently there has been in process of formation in London an English Folk and Carol Choir, whose purpose is "to carry on the traditional English custom

of carol-singing, not only in the street but also in rooms, hospitals and camps."

"Of genuine carol-singing, save for special services in our churches," notes the *Daily Telegraph*, "we have heard all too little in recent years, and nothing could be more fitting than that the coming season of peace and goodwill should bring with it a revival of the good old



vogue on an extended scale. And more particularly one would welcome the hearing of some of the genuine folk-carols of olden days which reflected the typically English spirit of jollity."

One Noteworthy Day of Music in London

It is quite apparent that Adela Verne is not one of those pianists whose growth comes to a dead stop when a certain stage of development has been reached. This gifted English pianist made many friends here when she made her tour of this country a few years ago. More recently she undertook a tour of South America, which, however, was interrupted by a serious attack of typhoid fever, then came a long period of convalescence and, finally, a "come back" to the concert stage in her home city of London.

At a recent recital in London she played, declares "Lancelot" in *The Referee*, "with a technical command, beauty of touch, and power and depth of expression that were always absorbing and at times thrilling." Moreover, her versatility also was remarkable, as demonstrated by the "splendid masculine reading" she gave of the "Appassionata" Sonata and the "fascinating delicacy and lightness" with which she played four harpsichord pieces. Then her playing of Liszt's transcription of the "Tannhäuser" Overture "approached the sensational in its virtuosity."

On the same afternoon a first performance of a sonata for 'cello and pianoforte by Frederic Delius, one-time Florida farmer when in search of health, was given by Beatrice Harrison and Hamilton Harty. It proved to be a work remarkable for continuity, one that might be described as a continuous dialogue between the two instruments, a conversation in musical terms over the vicissitudes of some personality.

Cyril Scott, who seldom graces the concert stage, joined a young singer named Astra Desmond in a recital on the evening of this musically eventful day. "Lancelot" characterizes one of the new compositions he introduced as "a musical churning of notes, chiefly consisting of a phrase that is made to roll over and over itself." But he thinks this advanced composer has a beautiful touch as a pianist. "In his music he seems to be constantly thinking in two keys at once to get the effect of a third, but under his fingers the consequent quarrelsome dissonances sound very different from what their appearance on paper might suggest."

A Paris "Samson and Delilah" Shorn of Orchestra by Strike

During the recent strike of the orchestra at the Paris Opéra a performance of "Samson et Dalila" was given with only a pianoforte doing duty for the orchestra. It was under these inauspicious circumstances that Mlle. Lapeyrette, the best of the Opéra's contraltos, made her *réentrée*. Darmel was the *Samson*.

Délibes's "Coppelia" was given the same evening, likewise to the accompaniment of the pianoforte, but the effect of this substitute was not as grotesque for the ballet as for Saint-Saëns's biblical opera.

Auctioned Songs Aid War Funds

What must have been an afternoon of rare good fun that Landon Ronald and a formidable company of his colleagues gave London on the occasion of the Humorous Concert at Queen's Hall, arranged in aid of war funds, when the program was made up of the last movement of Haydn's "Farewell" Symphony, old Richard Blagrove's "Toy" Symphony, Gounod's "Funeral March of a Marionette" and Sir Alexander Mackenzie's orchestral suite, "London Day by Day." The first movement of the Mackenzie suite closes with a phrase from Alfred Chevalier's "Coster's Serenade."

The movement from the "Farewell" Symphony was conducted by Sir Frederic Cowen and caroled out with due appreciation of its amusing possibilities, but the unique feature of the program was the performance of Blagrove's practically unknown "Toy" Symphony. Here the orchestra was made up entirely of well-known composers and concert artists.

At the end of the program an auction was held of the manuscripts of a number of well-known songs, George Robey acting as the auctioneer. Elgar's "Within the Bar," which was sold twice, brought in all \$110; Edward German's "Rolling Down to Rio" sold for \$60, Frederic Cowen's "The Better Land" for \$50, while Landon Ronald's "Down in the Forest," also sold twice, realized \$130. An autograph album containing the signatures of the performers brought \$135.

Paris Laments Absence of Conductors in America

"They are all leaving us," laments *Le Courrier Musical*. "André Messager, Henri Rabaud, Pierre Monteux, Gaubert, Louis Hasselmanns, all have betaken themselves to America, and Holland is monopolizing Rhéné-Baton. It is time a school was founded to turn out French conductors."

As far as M. Rhéné-Baton is concerned, that widely admired French *chef d'orchestre* is the musical director of the Opéra Royal Française at The Hague this season. He will conduct a series of symphony concerts there also. Among the French singers in the company are the tenor Campagnola, of the Opéra Comique; the baritone Raouard, and Suzanne Cesbron.

Kathleen Parlow Assists Amy Hare

Amy Hare, an English pianist, who made her headquarters in Berlin for several years before the Great War drove her back to her home country, had the assistance of Kathleen Parlow and Guilhermina Suggia at the first of the Chamber Concerts she is giving in London.

With the Canadian violinist, the Portuguese 'cellist, the distinguished viola player Lionel Tertis and a violinist named Mary Portman, Miss Hare played the Sinding Quintet, opus 5, and Arensky's quintet, opus 51. Between the quintets Kathleen Parlow played the Vitali Chaconne.

J. L. H.

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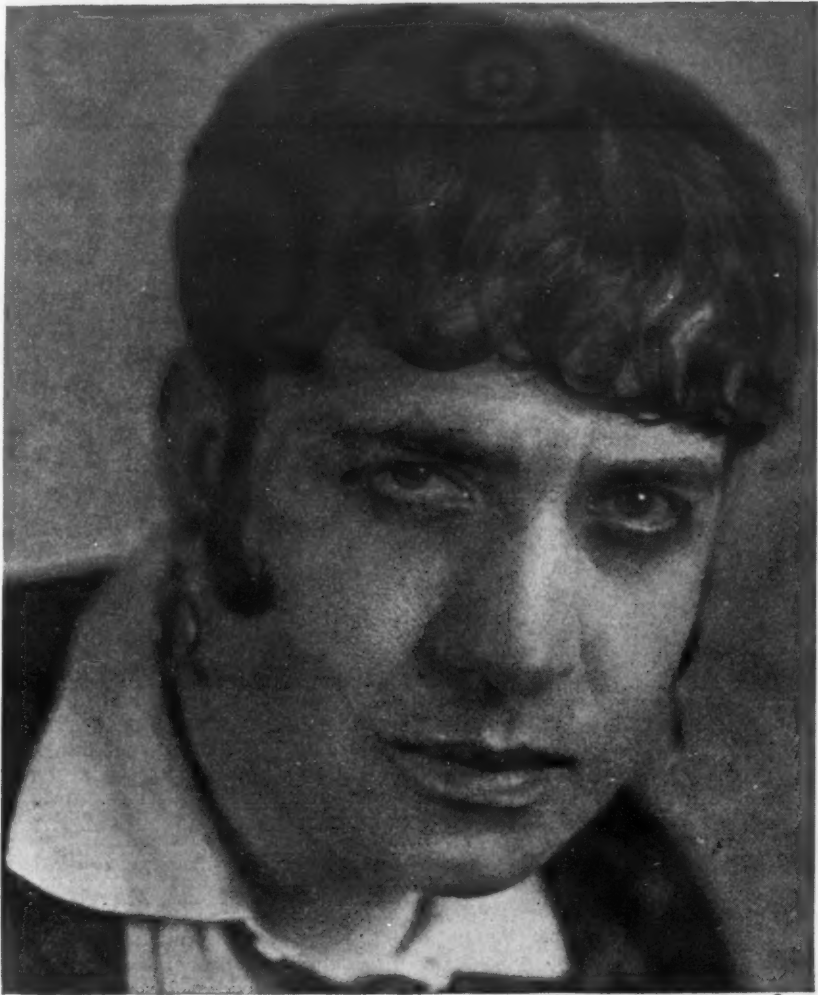
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# MURATORE



As "Don José"

Photo © by Matsene

## CARMEN

He has worked out the dramatic delineation of his rôle with more detail and he has made his vocal interpretation more finished and musical than last year. His singing of the "Flower Song" won him storms of applause and his dramatic play in the smugglers' camp scene brought him many times before the curtain, at the conclusion of the act. In a cast which contained several great artists, Muratore stood forth eminently as the first.—*Chicago Daily News*, Nov. 27, 1918.

Lucien Muratore sang for the first time this year with the opera company last evening and gave convincing proof that this season he is right at the top of his powers. Lucien Muratore is one of the greatest artists of his time and the people will be glad to know that he is in the finest of trim. After the third act the applause of the public was very cordial, and when all the artists had taken several curtain calls, they

insisted that Muratore should go out alone. Then the public gave him an ovation, cheering him in proper style. He deserved it.—*Chicago Evening Post*, Nov. 17.

After the famous "Flower Song" the applause became a riot. Everything stopped for at least five minutes while the audience vociferously demanded a repetition, which, however, was not granted.—*Chicago Herald and Examiner*, Nov. 27.

Last night his rich, magnificent tenor showed, if possible, greater power, a more confident firmness and breadth of tone, a more decided virility, a more thrilling expressiveness than during any other period of his Chicago activity. Later in the "Flower Song," Muratore rightfully awoke the first genuine storm of the evening, and four times was obliged to rise from his place at Carmen's feet to bow his acknowledgments.—*Chicago Evening American*, Nov. 27.

## ROMEO AND JULIETTE

Muratore's voice steadily grows more magnificent with use—the best proof that it is being used wisely and well. Yet it is

impossible to dismiss the report of Muratore's performance without another salvo of admiration for his remarkable acting and



As "Faust"

Photo © by Matsene

"That final act of Muratore's (in 'Romeo and Juliette') is One of the Most Superb Things that the Modern Stage has ever Known."

—*Chicago Evening Post*



As "Romeo"

Photo © by Victor Georg

singing of the death scene in the tomb. This is immortal art.—*Chicago Evening American*, Dec. 2.

That final act of Muratore's is one of the most superb things that the modern stage has ever known. Last evening Muratore simply put the finishing touch to the structure of his art. There was a sustained

power to his singing in the final scene, a depth of color to the tone and a vibrancy in the quality that even he has never attained before. It did not appear to be a something that he did as a display of vocal opulence and technical skill but a something called forth by the scene and which poured out from his heart.—*Chicago Evening Post*, Dec. 10.

## FAUST

Muratore gives one of the finest of operatic impersonations both as to dramatic conception and vocal rendition, all music connoisseurs have long agreed.—*Chicago Daily News*, Dec. 5.

His Cavatina, "Salut, demeure chaste et pure," was an individual example of this great gift, sung with inimitable style and taste, and calling forth plaudits that in

other days would have forced a double encore.—*Chicago Evening American*, Dec. 5.

The first act he sang finely, and in the garden scene was at the top of his powers. We have a great deal to thank these French artists for.—*Chicago Evening Post*, Dec. 5.

His "Salut demeure" was, as usual, the signal for a vociferous demand to repeat it.—*Chicago Herald and Examiner*, Dec. 5.



## RABAUD REVIVES CONVERSE SCORE

Boston Leader Also Directs Beethoven's Eighth Symphony

BOSTON, Dec. 14.—The sixth concert of the Boston Symphony Orchestra opened with Beethoven's Eighth Symphony. This makes the third Beethoven symphony in the course of the first six concerts, a fact which should allay the fears of the conservatives as to whether a French conductor will play the German classics. It has also banished the superstition that it takes a German to conduct German music, for in the three Beethoven symphonies, as well as in those by Mozart and Schubert, Mr. Rabaud has shown not only as great reverence for this music as could possibly be desired, but he has given it unusual brilliance and emotional power. This effect has not been produced by extravagance in tempi or phrasing, or by the aggressive bringing out of inner voices, but by legitimate and musical means.

"The Mystic Trumpeter," an orchestral Fantasia composed by Frederick Converse to Walt Whitman's poem of the same title, was heard again after an undeservedly long absence from our programs. Mr. Converse has followed Whitman's poem faithfully, omitting only one stanza, but he has not translated literally or attempted obvious realism; he has rather transformed the verses into glowing and dramatic musical expression. Some people consider this tone poem the finest of Mr. Converse's orchestral work, and the music itself, as well as the performance of it by the orchestra awakened the enthusiasm of the audience. Mr. Converse modestly acknowledged his applause from an inconspicuous seat in the hall. This applause was more than a polite compliment to a Boston composer; it was a spontaneous expression of pleasure at hearing an imaginative composition by an American composer sympathetically interpreted.

The last number on the program had the interest of the uncommon as well as its own inherent interest, for an organ concerto is rarely heard at a symphony concert. When the organ is used with the orchestra it is usually treated simply like one of the other instruments, and the organist attracts no more attention than any other member of the orchestra. For Mr. Bonnet's Concerto, however, the organ was as much a solo instrument as the piano is in a piano concerto, the console being placed in front of the band where the audience could see the player and watch his dexterity in pedalling and in the use of the manuals.

Mr. Bonnet has been heard in Boston before, and has therefore already justified his reputation as one of the world's greatest organists. His playing of Guilmant's much liked Symphony in D Minor showed him again to be a past master of his instrument and in every way a thorough musician. Mr. Bonnet introduced a cadenza of his own which gave additional proof of his technical ability, and the charming Pastorale showed his skill in maintaining a perfect legato through measures of complicated voice leading, and also his musical taste in registration.

C. R.

### CAMP DIX APPLAUDS RECITAL BY KRONOLD AND ESTHER CARLSON



Esther Carlson, Artist Pupil of Mme. Minna Kaufmann

Among the artists who recently appeared at a concert given at Camp Dix was Esther Carlson of Everett, Wash., an artist-pupil of Mme. Minna Kaufmann, vocal teacher of New York.

Miss Carlson appeared with Hans Kronold, cellist. The artists not only entertained the boys in the large Y. M. C. A. Auditorium, but also gave a concert at one of the camp hospitals. Among Miss Carlson's numbers were "Bird of the Wilderness" by Horsman, "Down in the Forest" by Ronald, "Love's in My Heart" by Woodman, "Long, Long Trail" by Eliot. For an encore the singer gave "River Shannon," and the khaki-clad lads joined in the chorus.

Ruth Emerson accompanied both Mr. Kronold and Miss Carlson.

The artists were enthusiastically received and the concert voted a big success. Many of the boys and officers of the camp urged their early return to Camp Dix.

#### Augusta Cottlow as a Pioneer Pianist

Augusta Cottlow, the well-known American pianist, had the distinction of giving the first piano recital ever heard in Oregon, Ill. When visiting her brother in Oregon, the artist, in response to

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many requests, consented to give a recital. It was to be the first concert that had ever taken place in this out-of-the-way town or district. Interest was aroused, surrounding towns were billed, with the result that a celebrated criminal trial in the vicinity was completely eclipsed by this unprecedented musical event.

It may be taken for granted that an artist of Miss Cottlow's distinction gave of her best for this musically unsophisticated audience, prominent among which was a certain John Gitchell, an old farmer living eight miles from the town, who had always officiated as "fiddler" for all the dances of the vicinity. When old John heard of the concert he determined to attend. As no means of transportation were available for that day, he decided to walk the eight miles.

He arrived at the church in which the concert was given, tired, but by no means undaunted, only to find every seat occupied—including chairs placed in the aisles. So a seat on the stairs leading to the balcony contented this rustic but true music lover.

Miss Cottlow declares that she has never played to a more appreciative and enthusiastic audience, although the majority had never before heard a program of this sort. The pianist declares that if more artists were willing to do a little pioneer work of this description, the love of music would soon become widespread.

## THE CARUSO SUPPLEMENT

ENRICO CARUSO, already famous as a tenor, and now growing more renowned as a motion picture actor, is presented on another page to readers of MUSICAL AMERICA as he appears in morning attire, and also as he appears as an Italian prince in some scenes of his second Arcraft picture, "The Splendid Romance." The picture gives an excellent idea of the patriotic Italian, who while hustling almost continuously in recent months to help out one war charity after another, also contrived to establish a reputation as "the best dressed man in New York."

"The Splendid Romance" is a story of a romantic prince who somehow absorbed the weird idea that true love was incompatible with a full coal bin and an uninterrupted supply of groceries. So what

does he do on his wedding day but renounce his title and all the rest of his possessions. His very practical bride deserts him at the altar, so he has neither love nor victuals.

Thereupon the penniless prince comes to America where he becomes very famous and also very wealthy as a musician. This time he nails down his fortune and clinches the nails before he marries again, his first offense accommodatingly developing a past that eliminates her from the situation.

Even more than his first Arcraft picture, in which he played a dual role, Caruso's second screen vehicle affords an opportunity for him to show his real self to the millions who could not otherwise hope to get a glimpse of this great singer.

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# Presenting A NEW TENOR, NORMAN ARNOLD

At the recent MAINE FESTIVALS under the direction of WILLIAM R. CHAPMAN, the Bangor and Portland critics and the audiences in both cities joined in UNANIMOUS PRAISE OF THE NEW AMERICAN TENOR

BANGOR DAILY NEWS, NOV. 19

NORMAN ARNOLD CREATES FURORE

Norman Arnold is a tenor of rare charm, and his appearance here at the opening concert presented a rare foil to the charms of Madame Schumann-Heink. He has a fine presence, and manly, sympathetic voice, clear cut diction and engaging style. Mr. Arnold opened his program numbers with a tender song, "Dear Lad o' Mine," that immediately won his audience. He followed with the Bedouin Song and again stirred his audience with its spirit and abandon.

In the final programmed number he won entire approval and enthusiastic applause. In the now popular song, "There's a Long, Long Trail," he brought sympathetic insight that with his clean cut diction and pleasing manners, gave new beauty to a widely sung air.

BANGOR DAILY COMMERCIAL  
—Made a Hit

Arnold Meets Expectations  
Made a Hit

Norman Arnold, the tenor, has a voice which is pure and clear and sympathetic, suggestive of power, and used in such a manner as to evince training and temperament far beyond the ordinary. In the infinite pathos and tender longing of the "Long, Long Trail," he gave his hearers a newer glimpse into the beauty of a song that, especially in these days of joy, still fraught for some with sadness, goes straight to the heart. The audience welcomed him with joyous anticipation and they gave him applause which showed that they were not disappointed. Mr. Chapman had predicted much for Arnold. Bangor audiences neither disappoint Mr. Chapman in appreciation and understanding nor are they disappointed by him.

PORTLAND DAILY PRESS  
Nov. 22

Arnold Delights All

Norman Arnold, the young Boston tenor of whom so many pleasant things had been said in advance, justified all the predictions concerning him. He was heard in three selections: Branscombe's plaintive "Dear Lad o' Mine," Hilliam's spirited and martial "Freedom for All," and Elliott's "There's a Long, Long Trail," made famous by the thousands and thousands of times it has been sung in the Y. M. C. A. huts and even en route to the battlefields of Europe.

The Bostonian has a voice at once sweet and virile and capable of great range of expression, and it was facilely handled last evening. His singing of "There's a Long, Long Trail" was distinctive and beautiful, and is certain to make the song live long in the memories of those who heard him. He, too, was besought for an encore and gave the sweet, familiar ballad "When You and I Were Young, Maggie."

PORTLAND SUNDAY PRESS AND  
TIMES Nov. 24

Mr. Arnold, as has already been noted, has a sweet, clear tenor, facilely managed, and was most agreeably heard in the dual roles of Ahab, King of Israel, and Obadiah, governor of the King's house.



DAILY EASTERN ARGUS  
Nov. 22

Norman Arnold, a new tenor, made a decided impression upon his audience. He has a voice of excellent quality; a knowledge of his selections, and a manner of rendering them that immediately wins for him the approval of all music lovers. Mr. Arnold is sure to prove a favorite in this city.

DAILY EASTERN ARGUS  
Nov. 25

Maine Music Festival Given Splendid Close

Soloists All Captivated the Large Audiences In Attendance on Saturday

Norman Arnold made a lasting impression with his exquisite tenor voice.

PORTLAND EVENING EXPRESS &  
ADVERTISER Nov. 22

New Festival Artist

Norman Arnold, tenor, who was introduced as a new artist, sings with taste, finish and feeling and displays a voice of appealing lyric quality. Mr. Arnold most effectively brings out the meaning of each writing and is decidedly an accomplished artist and a valuable Chapman "find." He won much applause and when he gave "The Long, Long Trail," with which song he has won quite a reputation, the audience indeed went wild. The soldier boys, too, heard with a rapt expression, this air which has echoed from every battlefield in lands across the sea. Very tenderly and with telling sentiment, the tenor rendered this song of the trenches and it is regretted that he did not give the repetition the audience called for and wished for so much.

LEWISTON EVENING JOURNAL

The audience, after all it lavished on the star of the evening, had enthusiasm to spare for Norman Arnold, the young tenor. His voice is not heavy, but it is true, sweet-toned, well controlled, and he sang his song group with beautiful intonation and interpretative sympathy. This group included two patriotic songs, "Freedom for All," and "There's a Long, Long Trail," the latter winning enthusiastic applause, and a tender little song, "Dear Lad o' Mine." He was a singer of pleasing personality and his encore "When You and I Were Young, Maggie," strengthened the favorable impression he had made. The audience would have enjoyed another number by him.

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# CHURCH MUSIC ON ONE OF WORLD'S FAMOUS STREETS

Mr. Thomas Jones Continues His Tour of Fifth Avenue—Much to Admire in Large Scope of Dr. Dickinson's Work at the Brick Church—Kurt Schindler the Conductor of Temple Emanu-El's Chorus, Gottfried Federlein the Organist—Episcopalian Traditions Upheld at Church of the Heavenly Rest—Around a Corner to the Fifth Avenue Baptist Church

By DOROTHY J. TEALL

[This article is the second of a series of three giving information on the salient points of the music of Fifth Avenue's churches; the organist, the soloist, the chorus, the repertoire, special musical features and other points are noticed. The series should prove of particular interest to directors of church music, and we advise the preservation of this article together with the others. The first appeared in the issue of Dec. 14 and the last will be published next week, Dec. 28.—Editor, MUSICAL AMERICA.]

HOWEVER multifarious may be the activities and interests of the innumerable human beings clustered in any particular section of a great city, the character of such a section is bound, sooner or later, to seem to become concentrated in one specific spot.

The churches which Mr. Thomas Jones, leading organist and vocal teacher of Kazoo, Minn., encounters in his promenade along Fifth Avenue up as far as Thirty-fourth Street might thus be called the Washington Square group. It is true that although the Church of the Ascension and the Old First are almost in the Square itself, the Marble Collegiate Church, so far from being near that one-time stronghold of New York's fashion, is on the further side of Madison Square from it. Yet a church or any other institution at Twenty-ninth Street must belong rather to the pleasantly old, dignified, quiet downtown atmosphere whose focal point is Washington Square than to the bustling modern region whose lower boundary is Thirty-fourth Street and whose center is marked by the Library at Forty-second.

Of course this is not to say that the churches below Thirty-fourth Street are quiet and those above it bustling as compared with each other, for absolutely no comparison is involved. This characterization of the two regions has no other virtue to recommend it than that it may prove convenient to the promener unfamiliar with the ground.

## Organist at Two of Avenue's Churches

The first of the Library group of churches comes at Thirty-sixth Street,

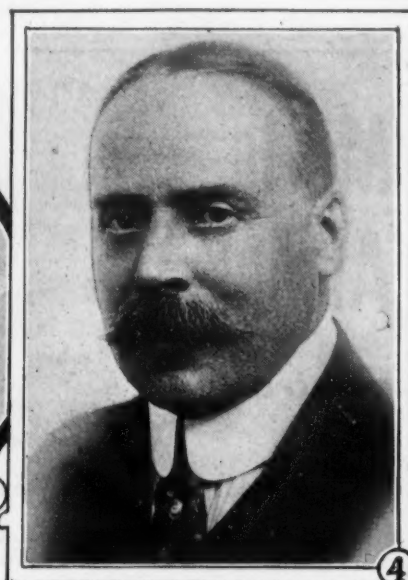
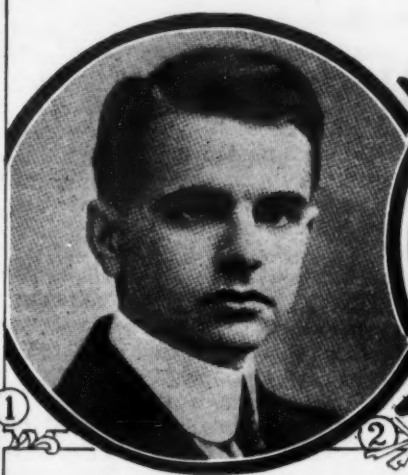
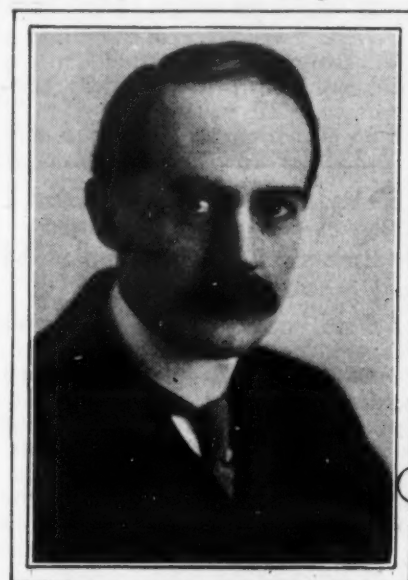
the historic Brick Presbyterian Church, Dr. William Pierson Merrill and Frank Latimer Janeway, ministers. Here the organist and musical director is Clarence Dickinson, who, if one were to single out for notice that one of his many distinctions which is most germane to the present subject, would have to be set down as the only person to preside

legiate Church of St. Nicholas, further up the avenue, and Harry Rowe Shelley was formerly the organist of the Fifth Avenue Baptist Church. Nor are these by any means the only Fifth Avenue organists who are composers of whose works Mr. Thomas Jones doubtless has first-hand knowledge.

## Compositions Heard Only at Emanu-El

A very special feature of the musical work at the Temple Emanu-El, Fifth

and Rubinstein. Among the Jewish liturgical composers represented on the programs are Goldstein, Lewandowsky, Schorr and Sulzer. The services take place on Friday afternoons and on Saturday mornings. One Sunday night every season the choir gives a concert, attended generally by an overflow audience.



Organists of Fifth Avenue Churches Between Thirty-sixth and Forty-sixth Streets. From Left to Right: Dr. Clarence Dickinson, Brick Presbyterian Church; Harold Vincent Milligan, Fifth Avenue Baptist Church; Gottfried Federlein, Temple Emanu-El; Dr. J. Christopher Marks, Church of the Heavenly Rest.

over the music of two of Fifth Avenue's churches. Dr. Dickinson is arbiter of the musical fates of the Temple Beth-El also.

The choir at the Brick Church is composed of a first and second quartet and a chorus of young professional singers. The soloists are Inez Barbour, soprano; Rose Bryant, contralto; Lambert Murphy, tenor, and Frank Croxton, bass. The repertoire is large and varied, with perhaps a slight bias in the direction of a cappella singing, in which this choir has won a high reputation. The programs nevertheless show works of all schools, including many rare and lovely ancient traditional numbers out of the store into which Dr. Dickinson has delved deeply and with which he has enriched our literature of sacred music. Once a month an oratorio is sung at the afternoon service.

A unique and beautiful feature of the Sunday vesper service is the "Antiphon," which consists of readings by the minister with responses by the choir—different every Sunday, to harmonize with the theme of each particular service.

To a stranger looking over calendars taken at random from the files of this church, points of more or less particular interest will be the quite frequent recurrence of Rachmaninoff's name as composer not only of instrumental numbers but of anthems; the presentation, at Easter services which took place on the safe side of April 12, 1917, of a Strauss "Solemn Procession" and of Karg-Elert and Reinecke numbers, all presented by trumpets, trombones, tympani and organ; and the use of numbers by composers ranging all the way from Handel to Liszt and including (by way of examples) Couperin, Mozart, Weber, Gounod, Grieg, Reger, Hugo Wolf and, for Americanism's sake, Borowski, Dickinson, Foote, Schlieder and Shelley. The Dickinson of this enumeration is, of course, Dr. Clarence Dickinson himself; Mr. Schlieder is organist at the Col-

legiate Church of St. Nicholas, further up the avenue, and Harry Rowe Shelley was formerly the organist of the Fifth Avenue Baptist Church. Nor are these by any means the only Fifth Avenue organists who are composers of whose works Mr. Thomas Jones doubtless has first-hand knowledge. The present incumbent, Gottfried Federlein, is now in his fourth year of service. He had played in several New York churches before becoming organist and musical director of the Society for Ethical Culture, with which he has been connected for seven years. He is a strong advocate of the orchestral in organ playing, and champions the use of transcriptions from orchestral and operatic works. His published compositions and arrangements number more than seventy pieces, and include organ music, anthems and services, pieces for violin and cello, and secular choruses.

At Emanu-El Mr. Federlein presides over a large four-manual organ in the rear gallery and a good-sized echo organ placed over the Ark, both playable from the same console.

The cantor is the Rev. Simon Schlager. The soloists are Inez Barbour Hadley, soprano; Mary Jordan, contralto; William Wheeler, tenor, and Frank Croxton, bass. The choir has sixteen other members, all known as soloists, one of them Harry Burleigh, the composer, in his twentieth year here.

The service at Emanu-El is not orthodox, but reformed, and is mostly in English. The canticles are given in either English or Hebrew. The music is not exclusively liturgical Jewish, but comprises also classical anthems by such composers as Cherubini, Haydn, Mozart

The next attraction for Mr. Thomas Jones on his tour of the Avenue will be the Church of the Heavenly Rest, where Dr. Morgan is rector. By himself, the great man of the provinces might miss this church entirely. It is a narrow, high-shouldered structure, tucked up between business buildings on the right-hand side of the street between Forty-fifth and Forty-sixth Streets.

Fittingly enough, the forte of this church is not musical innovation but the maintenance of the best traditions of Episcopalianism. J. Christopher Marks, the organist and musical director, is one of the Avenue's best-known composers of sacred music.

The statisticians should some time make a point of gathering data as to organists' backgrounds; casual questioning discloses in so many cases an early connection with the church or with music on the part of Fifth Avenue organists at least, that it seems as though there must be some force of nature at operation to set the seal of foreordination on organists while they are yet in the

[Continued on page 22]

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# CHURCH MUSIC ON ONE OF WORLD'S FAMOUS STREETS

[Continued from page 21]

cradle. In Dr. Marks' case, the finger of destiny had mapped out his career long before he was born. His father, James Christopher Marks, was organist of Cork Cathedral (Ireland), 1860-1903, and his uncle, T. Osborne Marks, was for sixty-five years connected with Armagh Cathedral, whose organist he was from 1872 to 1916.

It was at the Royal School in Armagh that Dr. Marks began his education. Later studies prepared him for the ministry, but his destiny was inescapable, and from 1881 to 1902 he held the position of organist in St. Luke's Church, Cork. In 1902 he came to America, where his compositions, especially the anthem, "The Day Is Past and Over," had made

his name known. On Thanksgiving Day, 1902, he made his debut in Pittsburgh and remained there as organist of St. Andrew's Episcopal Church till 1904. The fifteen months of his service there constituted the only exception to his rule of work with a boy choir. There has never been a break in his association with Episcopalianism, nor, for forty years, with the profession of organist.

At this church the rubrical Episcopal service is strictly adhered to, and Dr. Marks' constant aim is to uphold the best traditions of Episcopalian Cathedral church music. He particularly likes the Te Deums of Stanford and of West.

Special occasions see the use of special instruments, and the last Sunday evening of every month from November to May brings a cantata or oratorio such as Spohr's "Song of Thanksgiving" and Mendelssohn's "Hymn of Praise."

## A Church Not on the Avenue

Again, in visiting the Fifth Avenue Baptist Church, Mr. Thomas Jones will have occasion to be thankful for a guide. If it is difficult to pick out the Church of the Heavenly Rest from among the Avenue's façades, it is impossible to discover the church which counts John D. Rockefeller among its members and whose minister is Dr. Woelfkin, for it is not on the Avenue at all.

Round the corner of West Forty-sixth Street the would-be visitor must pick his way. There stands the building which would have been abandoned by now for a new structure at Park Avenue and Sixty-fourth Street, had war conditions allowed the completion of the new edifice.

For sixteen years Harry Rowe Shelley was organist and musical director here. Since 1915 the position has been held by Harold Vincent Milligan, who came here from the Plymouth Church of Brooklyn.

Mr. Milligan is a person of ideas. Many an organist who works with a quartet nowadays falls into the error of selecting for production the choral numbers which stand high in general favor but which are not suited to display a quartet at its best. Any chorus, no matter how expert its individual members are or how well it is trained as a whole, must be more or less unwieldy, must sacrifice fine points, must be at its best in rather broad and sweeping effects. A quartet, on the contrary, because of the

smaller volume of sound it produces and because of the importance the individual voice is accorded in it, should not attempt to sing the same sort of music as a chorus. Mr. Milligan has worked for some years now with the object of making up a repertoire which shall be peculiarly fitted to display the quartet at its best. To Mr. Milligan's mind, nothing should prevent the church quartet from occupying a position in the field of vocal music corresponding to that of the string quartet in the instrumental field. Though the anthems he uses are drawn from various schools, Mr. Milligan finds the works of the younger American writers particularly good for his purpose, probably because the quartet choir is far more important in American church music than in that of Europe. Harker, West, Woodward, Wareing, Candlyn, Whiting, Rogers—such are the names which recur in the musical programs from week to week.

Another point which Mr. Milligan con-

siders important is the placing of organist and vocalists during the service. The quartet choir is so usual in American churches as to be almost the rule; equally usual is such a placing of the musicians that the organist and singers are back to back. This arrangement, tending as it does to relegate the organist from the position of conductor to that of accompanist, does not at all meet with Mr. Milligan's approbation, and in his own church the keyboard of the organ is so placed that the singers stand directly facing him, so that it is possible for him to control every effect. The quartet consists at present of Cora Remington, soprano; Litta Grimm, contralto; Colin O'More, tenor, and Wilfred Glenn, bass.

Mr. Thomas Jones' next stopping place will be but a couple of blocks further up the Avenue, the Collegiate Church of St. Nicholas, where Frederick Schlieder presides over another of this street's famous quartets.

**Merle Alcock**

**Contralto**

Soloist with New York Symphony

## "Miss Alcock Star in Concert"

New York Herald, December 2, 1918

**MISS GATES ILL, MISS ALCOCK IS STAR IN CONCERT**

"Miss Lucy Gates was to have been the soloist, but a sudden indisposition prevented, and Miss Merle Alcock, who recently made such a successful appearance at her recital in Aeolian Hall, was substituted. She sang for her first number Handel's 'Ombra mai fu,' so well known as a large, with breadth of sentiment and richness of voice. Her second contribution was 'O don fatale,' aria from Verdi's 'Don Carlos,' in which she displayed dramatic gift well worthy of cultivation. This young singer, who gives every promise of a successful career, was very heartily applauded and recalled."

N. Y. Evening Journal, December 2, 1918

"Mme. Alcock well deserved all the praise of applause given her singing. Hers is one of the noblest contralto voices now to be heard in these United States whether from native or imported songbirds. It is a great, full, organ-toned voice, supported in its beauty with a steady and nicely controlled column of air. And withal this singer sings with fine simplicity, powerful in its direct appeal."

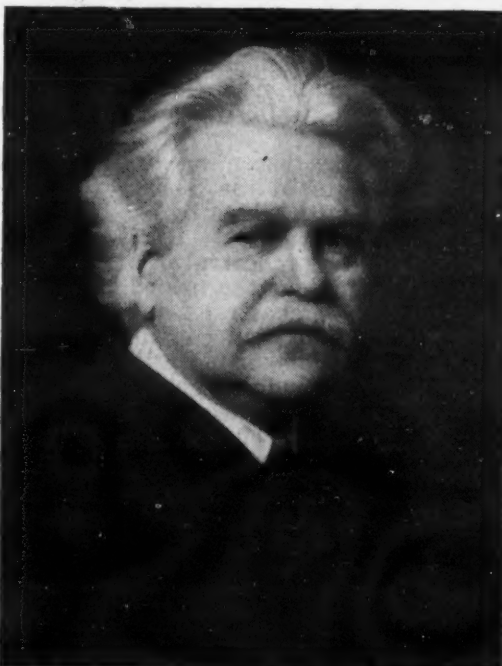
N. Y. Evening Sun, December 2, 1918

"The soloist of the evening was to have been Lucy Gates, who was unfortunately ill, but whose place was fortunately taken by Miss Merle Alcock, the young contralto whose recital at Aeolian Hall last Monday left the ear unimpaired and the audience still happy at the end, which is sometimes bitter. This Miss Alcock, on the larger and more demanding stage of Carnegie, with an orchestra to the rear of her, lost none of her poise nor her ability to sing. She sang two standbys from the stock of the concert singer, Handel's 'Ombra Mai Fu' and Verdi's 'O Don Fatale,' with an excellent voice, pure diction and a most charming delivery. Youth knows no terrors, but Miss Alcock's vocal assurance has a measure of high art as a strong foundation. It is needless to say that the audience was hers."

N. Y. Evening Mail, December 2, 1918

"Lucy Gates's sudden illness replaced the 'Best of Lads' from Mozart's 'Impresario' with Handel's 'Largo' and Rimsky-Korsakoff's 'Hymn to the Sun' and 'O Don Fatale,' from 'Don Carlos,' as its substitute. Merle Alcock's fervent contralto voice had a sheen of satin in it."

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**TIMES:** She proved an experienced artist. With a contralto voice of good quality and with musical taste in a program from Marcello to Kramer, including lyrics of Grieg and an air from Tchaikowsky's "Jeanne d'Arc."

**HERALD:** She sang Tchaikowsky's "Adieu Forets" from "Jeanne d'Arc" with great power and feeling \* \* \* made a distinctly favorable impression.

**MORNING TELEGRAPH:** A dramatic contralto of fine cultivation and unusually high order of vocal equipment. In the recitative and aria "Adieu, forets" the sterling quality of her musicianship was made

most manifest—in every instance was shown unerring taste and utter sincerity. The group of four Grieg and the Italian group afforded some excellent opportunities for the favorable disclosure of a fine talent.

**EVENING WORLD:** She made a distinctly good impression in her first recital.

**GLOBE:** She revealed good vocal material and musical instincts.

**SUN:** A good voice and extended in range. In the "Jeanne d'Arc" air there was dramatic instinct and also in the old airs a good musical feeling.

**TRIBUNE:** A fine natural voice and of unusual range.

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Photo by Bretman



## BALTIMORE HEARS AMERICAN SCORES

Orchestra's Playing of Two  
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BALTIMORE, Md., Dec. 15—That Sunday afternoon symphony concerts offer great opportunity for real musical enjoyment to a large public of Baltimoreans and weekend visitors is most convincingly shown by the clamor for seats at the Lyric, as observed for the second time this season at the second concert of the series given by our own symphony orchestra to-day. The Baltimore Symphony Orchestra has long been regarded as the favorite scheme in municipal progressiveness of our energetic mayor, James H. Preston. Through the ideals and activity of the present city administration, Baltimoreans are being given cultural enjoyment by the municipal orchestra, ably managed by Frederick R. Huber and efficiently trained by Gustav Strube. Conspicuous as a force making for cultural development and the advancement of musical ideals was to-day's concert, offering classic and modern music under capable direction, and showing, moreover, a high regard for native creative effort as well as executive art.

The Symphony No. 4 of Tchaikovsky enabled the local musicians to show that in all departments of the orchestra, rapid progress toward technical skill is being made. In the playing of the "Flying Dutchman" Overture, there was brilliant rhythmic verve and precision among the various choirs, the brass showing an advance over former efforts.

One of the ideals for which this organization stands is the presentation of native works. The American composer

represented at this concert was A. Walter Kramer, whose "Chant Nègre" and "Valse Triste," two orchestral sketches, were given their first local hearing. The first of these pieces is ballad-like in its simple melodic line. It has been given colorful scoring, demanding an expressive and somewhat declamatory style, which the players effectively accorded it. The "Valse Triste" runs along a more subtle channel of imagination, and with its tinge of somberness and its now accelerated, now halting rhythms, calls up a deeply emotional mood. From the very start a programmatic element is evident in the arresting theme given out by the horns and carried into various detailed fulfillments through the thematic development. The orchestra read this number, and the first as well, with high regard for the labor of an American creative musician. The audience received these pieces with real pleasure. When the applause subsided, the modest composer, who was present as a guest of Mayor Preston, was led to the front of his box by the mayor and made to bow repeatedly when the audience realized that they could express their pleasure directly to the composer.

The soloist was Maud Powell, the distinguished American violinist. Local music-lovers have long since showered plaudits on Mme. Powell's art, and in her rendition of the Saint-Saëns B Minor Concerto, they took unalloyed delight. This star among violinists has done much to advance the cause of music, and her performance to-day carried the mark of the most genuine musicianship.

## Other Events

The first meeting of the class for song leaders under the auspices of the Maryland Council for Defense, was attended by a group of local musicians, businessmen and others who are interested in song as a medium of patriotic expression. The small lecture hall of the Peabody Conservatory was the scene of the initial meeting, and Dr. Woolsey, an aid of the War Camp Community Service, soon had the group of new workers pulling together. The staid Baltimore musicians, accustomed to maintaining a traditional dignity and reserve while directing choral bodies, were made to inject into their motions what the youth of the land calls pep. Indeed the personality of Dr. Woolsey is such that the trained musicians as well as the lay workers who have volunteered their services feel that they are getting a new point of view toward the social value of mass-singing. The meetings will be continued weekly, on Thursday, and as was stated by the director, Frederick R. Huber, the purpose is to develop a body of song leaders who will be ready to form small choruses in various sections of the city, in industrial plants and department stores. Workers in the stores are to be massed as a large liberty chorus for patriotic purposes.

As a tribute to the memory of our soldiers and sailors fallen in the war, the "Dirge" from the MacDowell "Indian Suite" was effectively played as an opening number of the concert given by the

Philadelphia Symphony Orchestra, Leopold Stokowski, conductor, before a large audience at the Lyric Theater on Monday evening, Dec. 9. During the playing of the "Dirge," members of the audience stood as a mark of respect. The stately substance of the MacDowell score has rarely been interpreted in such an impressive manner, Leopold Stokowski and the musicians seeming to be deeply conscious of the significance of the work they were performing. The "Harold in Italy" Symphony of Berlioz, with its colorful solo episodes for viola, played in a masterful style and with an unusually broad and singing tone, by Emil Ferir, and the "Marche Slav" of Tchaikovsky, completed the orchestral portion of the program. The soloist of the evening, Povla Frijs, soprano, has on the occasion of former local appearances firmly established her claim to recognition. With an aria from Franck's "Redemption," Duparc's "L'Invitation au Voyage" and Alexander Georges's "Hymne au Soleil," the singer displayed her art and still more firmly established herself in the favor of the local public.

## Max Rosen's Recital

When Max Rosen, the young violinist who was soloist at the seventh Peabody recital, Friday afternoon, Dec. 13, with his charming simplicity of style disclosed his wizard-like command of his instrument, the superstition about Friday, the thirteenth, was demonstrated null and void. With convincing readings of the Nardini and the Wieniawski Concertos the artist exhibited his technical mastery, which is amazing. Trueness of left hand manipulation, skilful bow command, deftness, ease and grace in all phases of technique, and with this a purity of style tinged with emotion, are his gifts. In the interpretation of Cecil Burleigh's "Summer Idyl" and "Perpetual Motion," Mr. Rosen gave evidence of appreciation of the efforts of an American composer. These pieces were played with fervor and won tremendous applause. A "Légende" by Godowsky seemed less satisfying. The Auer "Tarantelle de Concert" was a *tour de force*, which met with such applause that the concert had to be extended with several extra numbers. Emmanuel Balaban, the accompanist, also a youth, added to the artistic refreshment of this recital.

Margaret Cummins Rabold, soprano, and Clara Asherfeld, pianist, of the Peabody Conservatory of Music, gave a recital at the Belvidere Hotel on Thursday evening, Dec. 12, for the benefit of the work of the soldiers and sailors of the McCoy Hall Recreation Committee, of which Mrs. Roscoe C. Edmund is the chairman. Mrs. Rabold is a former Baltimorean who has long been associated with New York's musical life. Her local recital, in which she presented groups of representative songs, gave her admirers here an opportunity to observe again the intelligent style and charming vocal art which have proved so pleasing on many past occasions. Miss Asherfeld is a pianist who lends individuality to her interpretations.

Two recitals, given Dec. 13-14 at Albaugh's Theater under the auspices, respectively, of the Woman's Christian

Temperance Union (Baltimore), and the National Society for Broader Education (New York), introduced the work of artists new to Baltimore, the soloists being Betsy Lane Shepherd, soprano, Sara Gurovitch, 'cellist, and Alma Grade, pianist. Small audiences were given much pleasure with the programs presented by these painstaking musicians.

At a concert given at the Lyric on Sunday evening, Dec. 15, the members of the Creator Opera Company did their bit in making this opening event of the drive for Red Cross membership a truly effective occasion. Kathryn Lee, soprano of the Creator Opera Company, sang the "Star-Spangled Banner." Jeanne Gordon, Henrietta Wakefield, Serge Zance, Alfredo Valentini, Lee A. Salvatore, Orville Harrold, Regina Vicarino, Ethel Harrington and Ester Ferrabini also appeared.

Abram Goldfuss, a Baltimore violinist who has recently become a member of the Philadelphia Symphony Orchestra, has been accepted as a pupil by Leopold Auer, the eminent pedagogue on whose instruction so many of the celebrated young Russian violinists have based their claims for fame. Mr. Goldfuss is just of age, having come to this country as a refugee from Russia when but nine years old. His violin education has so far been under the supervision of Franz Bornschein, Jean C. van Hulsteyn, of the Peabody Conservatory of Music, and Theodore Spiering of New York. Mr. Goldfuss has made many local appearances and has been a favorite artist at the Y huts in nearby camps. F. C. B.

## Noted Artists at Bagby Musicale

The artists at the 247th Bagby Musical Morning given at the Waldorf-Astoria on Monday morning were Frieda Hempel, Guiomar Novaes, Merle Alcock, José Mardones and Richard Hageman. Mme. Hempel and Mrs. Alcock won especial applause from the fifty soldiers present when they sang patriotic songs.

## De Gogorza's Activities for New Year

Emilio de Gogorza closed the first half of his season with a concert in Portland, Me., on Dec. 12. The New Year and the balance of the season finds Mr. De Gogorza with a list of important engagements to fill surpassing in every respect any previous winter. His next New York appearance will be in a recital in Aeolian Hall on Jan. 19.

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# MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York  
THE MUSICAL AMERICA COMPANY

PUBLISHERS  
JOHN C. FREUND, President  
DELBERT L. LOOMIS, Asst. Treas.  
MILTON WEIL, Treasurer  
LEOPOLD LEVY, Secretary  
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PHILADELPHIA: Thomas C. Hill  
c-o Philadelphia "Evening Bulletin"  
H. T. Craven  
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MILTON WEIL - Business Manager

Telephones 820, 821, 822, 823 Murray Hill  
(Private Branch Exchange Connecting All Departments)  
Cable Address, "MUAMER"

## SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$3.00
For Canada.....	4.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

New York, December 21, 1918

## INTERNATIONALIZE THE METROPOLITAN'S REPERTOIRE

A singularly unexciting thing is the average week's repertoire at the Metropolitan Opera House. The habitual opera-goer is probably resigned to the prevailing condition by this time. Willy-nilly he has grown accustomed to a diet made up in large part of the creations of two composers. One week he gets Verdi and Puccini. Next week he gets Puccini and Verdi. But does this mean that these names absolutely rule the bills to the exclusion of all others? No, indeed; there is a generous sprinkling of other men's works. "Cavalleria" is still in the repertoire; so is its inseparable companion; "Carmen" (Glory be!) still weaves its spell; "L'Elisir" is there; "Le Prophète" has not abdicated; "Thais," "Daughter of the Regiment," "Samson," "Faust," and other familiars are yet in our midst. (Breathe it softly, one can even hear "Boris Godounoff" every fortnight.)

What, then, is the complaint? The complaint is this, that there are too many Italian operas, in ratio to operas emanating from other countries, performed at the Metropolitan. That the repertoire is anaemic, monotonous, choked with the weeds of conservatism. That for every performance of a French opera there are at least two of Italian operas. That for every performance of a Russian opera (sung in Italian) there are at least a dozen of Italian operas.

What's the reason? Are Italian operas the only ones that "draw"? But the Metropolitan Opera House is not a commercial undertaking; it is an artistic institution—its heads have proclaimed it to be such. That would seem to dispose of the box-office theory. The claim may be made that the Metropolitan spaces are too vast to preserve the atmosphere of such gems as "Pelléas" and "Le Jongleur." To which may be answered that the beauty and musical value of these French scores are so real, so unescapable as to outweigh distinctly minor drawbacks, if there are any. Are the proper singers unavailable? They are available in goodly numbers for Italian novelties and revivals.

But no; instead of really notable art-works like these of Debussy and Massenet, New York opera-lovers are fed such a glittering, uninspired, pretentious morsel as "Marouf." The present-day French school is represented at the greatest opera house in the world by "Marouf!"

The Russian school is valiantly represented by a full-blown masterpiece, a white diamond of the clearest water. Yet "Boris," for all its surpassing greatness, cannot make much headway for the school it represents against the overwhelming numerical superiority of the Italian works in the repertoire. Perhaps New

York will eventually hear "Khovantschina," also by the great Moussorgsky. Unless Borodine's "Prince Igor," produced at the Metropolitan in 1916, is again brought out this year, "Boris" stands as the sole purely operatic work in the list. We do not forget Rimsky-Korsakoff's unique and thrice-delightful opera-pantomime, "Le Coq d'Or." It is one of the most refreshing things produced at the Metropolitan in a dozen years and the ruling powers deserve nothing but grateful praise for having introduced it.

But the name Rimsky-Korsakoff calls to mind his compatriot Rachmaninoff's recent remarks to a representative of MUSICAL AMERICA.

"You do not know our operas here. It is very regrettable, for they are as rich and marvelous as anything in modern music. I said regrettable, but it is perhaps also reprehensible of you not to know them. Fourteen of Rimsky-Korsakoff's compositions were cast in that form; ten out of the fourteen were great. 'Le Coq d'Or' you know; of the rest you do not hear one note; nine of these tremendous works are closed books to you! Yet nowhere in the world are there fuller opportunities for producing great new works than here in your country. Why do you restrict yourselves to a diet of old Italian operas (which, however pretty they may be, are worn quite threadbare), and a few French works? Especially now that the Wagnerian and other German operas are banished, I should think you would feel the need of new works."

"The need of new works!" Of new works from all parts of the European continent. Is Spain sterile in the way of operatic creations? Are the Scandinavian countries arid? What is going on in the great world of operatic music? Here in New York we are drugged with the outworn products of a single country. Will this condition persist indefinitely? Or will the Metropolitan Opera repertoire some day be internationalized? The American people are, we believe, catholic in their outlook on art. Are the Metropolitan powers catholic in their outlook? The question presses for an answer.

As MUSICAL AMERICA's editorial page went to press it was announced that a novelty in the shape of Weber's "Oberon" will be produced in English at the Metropolitan on Saturday afternoon, Dec. 28. This gratifying news gives birth to the hope that the Metropolitan authorities realize what's what with the repertoire and are bestirring themselves to inject fresh blood into its run-down frame. We feel certain that New York's opera-goers will give thanks for this revival of Weber's long-slumbering score.

## A MERRY CHRISTMAS!

To the musical fraternity in America the cheery "Merry Christmas" has especial significance this year. How much greater the possibility that the friendly wish will be realized than it was at this time a year ago!

In spite of the unique prominence accorded music as a factor in nationalizing our sentiments and, in fact, in winning the war, the art has suffered during the great conflict as the proverbial stepson. But this is no time to review the hardships and setbacks of an epoch-making year. Of more pertinent interest is the fact that our musical life has withstood the shocks of war and now, in its convalescent stage, is displaying its characteristic vigor.

The phrase "Peace on earth, good will to men" no longer sounds as empty words, devoid of meaning. It fits in with our spirit and gives the present holiday season a true ring whose real significance we cannot escape. It is in this spirit of joy that MUSICAL AMERICA extends to its great family of readers everywhere the greetings of the times. Merry Christmas! It is a wish that comes from every member of its staff—a personal, direct message—to every one whose friendly eye scans these lines.

## THE REVIVAL OF OSCAR HAMMERSTEIN

It would be a barren year, indeed, that brought forth no plan from Oscar Hammerstein to launch again an operatic venture for New York. To us the most interesting and gratifying feature of the present announcement is the reassuring postscript that gives us the news of Mr. Hammerstein's complete recovery from his recent illness.

The blockade on the redoubtable impresarios' efforts to give New York grand opera will be lifted, according to the terms of his contract with the Metropolitan, in January, 1920. If the framers of this remarkable document anticipated that by that time Oscar Hammerstein would no longer have the strength, energy and ambition to resume his managerial activities they reckoned without due consideration of the party of the second part.

Grand opera for the people is Oscar's slogan. He knows as well as the next man that opera of the right sort cannot be "cheap," but he is convinced that it can be given in such form that the people at large may enjoy it. It is a complex problem but we are certain that, given a reasonable opportunity, the Hammerstein genius will find a way to work it out.

## PERSONALITIES



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### Clara Clemens-Gabrilowitsch in Her Study

The daughter of a famous father and wife of a famous husband, Mme. Ossip Gabrilowitsch, born Clara Clemens, daughter of Mark Twain, is writing a series of articles which shall portray the man Samuel Clemens as his family and intimate friends knew him, since to the world he was known only as Mark Twain, humorist, man of letters and affairs. The picture shows Mme. Clemens-Gabrilowitsch in her study.

Nielsen—Alice Nielsen, the soprano, has been made an honorary Lieutenant of the Women's Police Reserve of New York City.

Sousa—Three generations of the Sousa family occupied a box at the matinée performance of "Everything" at the Hippodrome recently. Three, including the March King himself, have the name of John Philip.

Powell—Illustrative of the popularity of the Southern pianist, John Powell, in Virginia, his home state, a story is told of a little Richmond girl who was asked, last summer, "Did you ever hear Paderewski play?" She shook her head. "No," she said promptly, "but I've heard John Powell."

Nichols—Robert Nichols, the English poet, who is also an alert musical critic, was present at the recent concert given by the French orchestra at Carnegie Hall, and calls that auditorium beloved of New Yorkers, "a top-hole place to hear music in; one hears every bit of shading. It seems like a gigantic old violin—mellow, shabby, without a bit of pretension."

Ingram—Frances Ingram, the contralto, who began a second tour of the Liberty theaters on Dec. 12, has offered her services gratuitously to the King of England for use in the English hospitals during the demobilization period. Miss Ingram was born in Liverpool, but has lived in the United States since she was six years old, barring three years spent abroad in study.

Dambois—Something of an international musical tennis quartet was formed last summer at Scarsdale, N. Y., when Maurice Dambois, Belgian 'cellist, would play with Jacques Thibaud, French violinist, against Eugen Ysaye, Belgian violinist, also now conductor of the Cincinnati Orchestra, and John McCormack, Irish tenor. Sometimes Mischa Elman, Russian violinist joined them, adding another note to the racial symphony.

Messenger—André Messenger, leader of the Paris Conservatoire Orchestra, himself a composer, told in a recent interview how Richard Wagner, when in Paris, heard a performance of the Beethoven Ninth Symphony by the Conservatoire body which taught him, he said, how Beethoven should be played. "You will find the statement," said M. Messenger, "in Wagner's 'Art of the conductor,' with a further tribute to the abilities of French and Italian conductors."

Novaes—Some enthusiastic devotees of the piano, blessed in addition with a mania for mathematical calculation, has been sitting up nights figuring out the amount of muscular force expended by the pianist, Guiomar Novaes, of whom it is claimed that she plays with a power equaling that of some of the most famous men artists, although she is only just out of her teens. As stated, Miss Novaes at one performance exerts sufficient force to lift four grand pianos clear off the platform.

Althouse—According to a recent interview, one of the life-problems of Paul Althouse, American tenor, is to keep down his weight. As he pathetically observes of the Metropolitan Opera costumes in general, they are seldom designed to add grace of slenderness to a manly figure. In particular, the clothes of Dmitri, in "Boris Godounoff," hang out, he says, from the shoulders "in a way that reminds me of Fields' old order to Weber—'Don't stand so far in front of yourself!'"

Moore—Of the American opera, "Louis XIV," to be produced this season by the Chicago Opera Association, the composer, Homer Moore, has many interesting things to tell. He had always been intrigued with the idea of an American historical cycle on the order of the "Nibelungen Ring," and completed three, "The New World," "The Puntons" and "The Pilgrims." Then reading Dumas sent him off at a tangent and so out of the French author's great group of historical novels came "Louis XIV," the American's opera.





ENRICO CARUSO AS "PRINCE WALDO," IN "THE SPLENDID ROMANCE,"

AN ARTCRAFT PICTURE



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## POINT AND COUNTERPOINT

BY CANTUS FIRMUS

SHOULD critics be horsewhipped? This nice ethical question, brought up by Arthur A. Penn in an "Open Forum" letter is worthy of broad consideration and earnest discussion. Mr. Penn's arguments are, of course, unassailable, for he explains that he was a music critic himself. "The printed opinions of most music critics are camouflaged humbug, utterly worthless, except in their own smug estimation," says Mr. Penn, and, of course, the argument is irrefutable.

No one who knows the inside facts will deny that criticism has come upon sad days. But, contrary to the general belief, the gentlemen cited by the writer, "Messrs. Highbrow and Sneerlippe," are not altogether responsible for this deplorable state of affairs. If you want the real culprits nab "Messrs. Self-Interest, Puff and Mediocrity-Bootlicker" by their ears and ask them why they heap honeyed words and melting phrases on low grade music and musicians. "Sneerlippe" fools no one but himself, nor does the other classical type mentioned by Mr. Penn—"Highbrow."

Readers as a whole are unerring in their instinct; leave it to them to detect conceit, cowardice, self-interest, snobishness and insincerity in writing. Many a writer would stay awake nights if he knew what his readers thought of him. Readers know words that come from the heart. A universal law seems to attend to this matter. An honest critic (and we know many) is willing to sacrifice his own comfort and even the good will of intimates for the sake of what he sees as Truth. If he is perky or malicious his own words will destroy him. Witness the fate of the two misanthropes of New York.

Let us beware of the self-interested Praiser; he is the covert foe of all that is real and enduring in music, for he glorifies and encourages Mediocrity.

Shall critics be horsewhipped? Certainly, if the critics are permitted to egg mediocrities. But wait until after the holidays—Merry Christmas!

### Can a Manager Read YOUR Heart?

Theatrical managers would look at you in pity if you suggested that the public might be interested in a revival of any of the stage classics. "We know the public, we do," the managers would say, "and we know that the public dotes on light, interesting stuff. I've studied

the public all my life, I have, and I know just what is wanted."

And yet, in spite of the opinion of our managers, the public is now showing a hearty interest in Shakespearean plays, thanks to the ability of a young actor who discovered his public in spite of the all-wise managers.

Can't we take this lesson to heart and make a few discoveries as to the tastes and real desires of the musical public?

\*\*\*  
Yes, Where?

(From the Miami (Fla.) Metropolis)

Mrs. Dungan sang "Where Mr. Caravan Has Rested."

\*\*\*

The Great Wagnerian Mystery, or, Who Killed Cock Robin?

Why, my dear Cantus Firmus, should you suppose that the clipping in re Jeanne Redman, referred to in your issue of Nov. 30, meant the San Francisco Times, when there is no San Francisco Times? Why don't you logically suppose he meant the Los Angeles Times, because there is a Los Angeles Times?

DIXIE HINES.

New York, Dec. 13, 1918.

Lordy, Dixie Hines, how can you expect us to look into such a complicated matter? Our poor brain is already in a whirl. Dearme! Dearme!!

\*\*\*

Unlike Most Tales Out of Russia, This Is True

Prokofieff, the Russian evangel of radicalism in music, is having a beautiful time with the musical mugwumps of New York. We recently heard of Mr. Prokofieff's encounters with the Petrograd critics, some of whom are as antagonistic toward him as certain of the local writers. One Petrograd critic in particular established himself as a bitter enemy of the young man. The composer was to produce several of his own works on a certain evening. Next morning a scathing review of Prokofieff's compositions appeared over the critic's name. But it happened that the composer had been taken ill and had not given his recital.

\*\*\*

The Music Review discovered the following paragraph in a contemporary's description of Sir Hubert Parry's funeral:

"Before the service the organist played . . . a beautiful choral Prelude based on Spohr's 'As pants the hart,' from Parry's 'Martyrdom.'"

## CONTEMPORARY :: AMERICAN MUSICIANS

No. 46  
Anna  
Case

ANNA CASE, soprano, born in Clinton, N. J., Oct. 29, 1889. When she was three years old her family moved to South Branch, where her father, Peter

Van Ness, was the village blacksmith. At fifteen gave piano lessons; later sang at a church in Plainfield. Took lessons from Mme. Augusta Renard, in New York City, who, save for a short preliminary period, has been her only teacher. Sang first in Wana-maker's Auditorium, at Bellevue - Stratford in Philadelphia; first important public performance on July 4, 1908, when she sang in the



Anna Case

auditorium at Ocean Grove, N. J. Professional debut in 1909, when she interpreted the rôle of the Dutch Boy in the Metropolitan Opera Company's production of "Werther." Since 1910 has been a member of the Metropolitan Opera Company, where she has sung rôles of Mimi, Lucia, Olympia, Papagena and others. Created rôles of Feodor in American production of "Boris," 1912; of Sophie in American première of "Rosenkavalier," 1913. Has given concerts all through the United States, appearing in festivals in Syracuse, N. Y., 1912-1913; Savannah, 1912; Newark and Paterson, N. J., 1915-1916; Buffalo, 1915; Norfolk, Conn., 1913-1915; Spartanburg, S. C., 1916; Springfield, Mass., 1918, and others. Has also appeared in joint programs with De Luca, Werrenrath, Hofmann et al.; as soloist with the leading orchestral societies and before leading clubs. Has also made several recital tours, and will make her first extended Pacific Coast tour this season. Makes her present home in New York City.

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### TROOPS HEAR THE BERKSHIRES

Quartet Delights Officers and Privates with Works Old and New

The Berkshire String Quartet spent last week at various camps, having presented its services to the Y. M. C. A. for a number of dates. The concerts were given at the Base Hospital at Camp Upton, at the Y. M. C. A. huts and at the Hostess House of the Y. W. C. A. Before leaving the camp the quartet received a special request to give a program at the Officers' House and played quartets by Haydn and Borodine and a group of movements by Smetana, Verdi, Cherubini and Grainger.

The manner in which the rank and file of the enlisted men received chamber music of the highest order was interesting and illustrated once more the fact that these men do appreciate the finest type of music just as much as they do the popular songs of the day. It shows that the taste of these men in music has been and is being educated very rapidly. A typical program given by the Berkshire Quartet for the men included the following: Polka from Quartet in E Minor, by Smetana; Quartet in G Minor, by Haydn; Scherzo from Quartet, by Verdi; Scherzo from Quartet, by Cherubini, and "Molly on the Shore," by Grainger.

The quartet returned to New York at the end of the week and gave a musicale at Mrs. Coolidge's salon on Sunday, where a new work by Frank Bridge, which recently won a prize in London, was performed.

This week the quartet is engaged to play at a recital in Montclair, N. J., and will be heard at Camp Mills, Dec. 30. Other engagements included a concert this week at Camp Merritt and one on Thursday evening at the home of Mrs. Coolidge.

East Orange Greets Helen Stanley and Jacques Thibaud

EAST ORANGE, N. J., Dec. 7.—That Mrs. W. S. Nelson is filling a definite need by her series of concerts was apparent from the size of the audience which gathered last night in the High School auditorium to hear Jacques Thibaud, violinist, and Mme. Helen Stanley, soprano. Both artists gave a varied and

### Bringing Music to Wounded Through Bedside Telephones

WASHINGTON, D. C., Dec. 10.—Music and the day's news over the telephone will be provided by the Red Cross for every patient in the reconstruction wards at Walter Reed Hospital, it was announced to-day. By each soldier's bed will hang a telephone receiver connected with a graphophone, with a reader reading news bulletins or an artist singing or reciting. All the soldier has to do to "listen in" is to press a button. Meanwhile the patient in the next bed will not be disturbed.

The army medical authorities agreed to string the wires and the Red Cross to provide the electrical equipment as an experiment which, if successful, will be extended to other reconstruction hospitals. The "amusement phone" is one of the constructive recreation features which has been agreed upon between the surgeon-general's staff and the Red Cross division of camp service.

very enjoyable program, the last numbers, for soprano, violin and piano, being especially interesting. Mme. Stanley included in her numbers two manuscripts of Maurice Dambois, "Odelette" and "Priore," the latter to a poem of Eugen Ysaye. Nicolai Schner, the accompanist, proved himself equal in artistic stature to his colleagues. The subsequent concerts of the series will present Harold Bauer, pianist; the Flonzaley Quartet, and the Isadora Duncan dancers, with George Copeland, pianist.

P. G.

Cuban Tour on Yolanda Mëro's Schedule

Yolanda Mëro, the pianist, begins a series of concerts in Cuba with a concert in Havana on Feb. 14. Prior to that time she will give a New York recital in Aeolian Hall on Jan. 13, as well as recitals in Chicago, Pittsburgh, etc. She will also play with the New York Philharmonic Society on Feb. 7 and 9.



# MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

## Ysaye and American Composers

To the Editor of MUSICAL AMERICA:

So much is being said and written these days concerning American composers and their opportunities that I feel it is not out of place for me to tell of the production of my first large orchestral work under Eugen Ysaye, who is now conductor of the Cincinnati Symphony Orchestra. The care with which Ysaye prepared my "Symphonic Poem" for the Cincinnati concerts of Nov. 29 and 30 I consider not merely a compliment to my work but to American music, for, as several of the orchestra men remarked to me, Ysaye rehearsed the "Poem" and studied the score as devotedly as if he was introducing to the public a new work of some well established composer.

As it was, Ysaye had known little of me and my work save what he could glean from my "Poem," but this seemed to matter little to him. He had accepted my composition and put his best into its production. He rehearsed the work no less than seven times, two of these being successive on one morning, and after he had already been rehearsing for almost two hours, and at the rehearsals he repeatedly asked (before the entire orchestra) for my suggestions. Such kindness and graciousness is indeed rare, but most natural in Ysaye, a big man in every sense of the word.

I shall always look back upon these ideal performances of my first orchestral work to be played as an event often dreamed of though seldom realized. Beyond doubt Ysaye's advent into the musical life of this country is a factor to be reckoned with, and the great conductor is fast making this fact known through his superb leadership of the Cincinnati Orchestra and through his great interest in American composers, whose works will be featured on many Ysaye programs this season.

HAROLD MORRIS.

New York, Dec. 11, 1918.

## A Plea for Help

To the Editor of MUSICAL AMERICA:

The prison here at Comstock is known as the Honor Prison of the State. Mr. W. J. Homer, the warden, has some peculiar ideas—peculiar to those who wish to have him use a club rather than plain, human decency. "Train men, do not force them," is the keystone of his success, and because he follows rigidly this sage philosophy, his success in the administration at Great Meadow Prison has been monumental.

Long ago he recognized the potent power that music had on the men. He was quick to grasp the situation, and within a short time he had organized a band. Through heroic efforts he got together some instruments, rather flimsy affairs of very thin brass, and for six years they have been used by over one thousand men! Forty per cent of these men are now making a living as musicians, the result of their training in the band Mr. Homer organized many years ago.

Last week the warden appointed me bandmaster. The task confronting me is a huge one, dependent wholly upon the support of the army of great-hearted men and women who love music, and who are willing to aid the boys in gray to climb again the social ladder and make the world a better place to live in.

The interest manifested by the boys who wish to join the band and learn music is truly pathetic. There is a grim determination to win, and win big. Must the yearnings of these men, all filled with the health and vigor of red-blooded men, be allowed to degenerate into discouragement? Men who have never had

a chance to learn before—mainly because of environment and poverty? Now that the God-given aid is within reach must their hopes and desires go unfulfilled?

I realize fully the great responsibility of my position. I am quite willing to sacrifice my time and give the boys the benefit of nearly thirty years' training, but I need support. I need the support of every man and woman who realizes the tremendous undertaking of redeeming a human soul!

Out of the twenty-two boys who are so pathetically eager to learn to play some instrument, there are only three instruments for them. We need money and instruments and music. I personally, from the few dollars I may be able to earn from time to time, will gladly turn it over for music for the boys. The present need is instruments, or money with which to purchase them. Every dollar contributed toward this fund will aid in the rebuilding of the men who, having sinned, wish now to prove their repentance.

I write you in this vein knowing your broad human sympathy, and I am quite certain you will do everything possible to help this worthy cause through the columns of your magazine.

With every assurance of esteem, and trusting to your co-operation, I am,

Very sincerely,  
LOUIS MORRIS.

State of New York, Great Meadow Prison.

Comstock, N. Y., December, 1918.

Appended is a list of the instruments needed:

Three B-flat clarinets, one A-flat clarinet, four B-flat cornets, two B-flat trombones, one baritone, three E-flat altos, two B-flat tenors, one snare drum, one bass drum, one piccolo, one tenor saxophone, one baritone saxophone, one alto saxophone, one set orchestra bells, one set traps for snare drum, twenty-five music stands.

## Francis Rogers Tells of Worthy Work Done by Y. M. C. A. Overseas

To the Editor of MUSICAL AMERICA:

I have always thought Mephisto of so generous and judicial a turn of mind that I am shocked to find him in your issue of Dec. 14 devoting a paragraph to "knocking" the work of the Y. M. C. A. in France. I have no official authority to speak for the Y. M. C. A., but as I spent six months last winter in France as a Y. M. C. A. entertainer I have some qualifications to speak for its work overseas.

When our army landed in France in July, 1917, the "Y" was not ready for it, for the reason that until then it had seemed certain that no American soldiers would be sent before January, 1918. Nevertheless, General Pershing assigned the entire department of recreation, including canteens, to the "Y" and straightway the "Y" accepted the assignment to duty and pitched in. At the time of the signing of the armistice, I am told, there were 2,700 Y. M. C. A. establishments, 1,600 with our men, 1,100 with the French (Foyers du Soldat). This enormous expansion had to be performed by volunteers—clergymen, professors, school teachers—men of vision and good will, but seldom men of business experience. Is it surprising that with such conditions there were many failures and misfits? To me the wonder is that the "Y" has accomplished as much as it undoubtedly has accomplished. Comparisons are dangerous, and it is entirely unfair to the "Y" to compare it with the K. of C. and the Salvation Army. When I left France in April there was, so far as I know, not one K. of C. establishment in France, although I had met a number of K. of C. organizers who were preparing for work to be done later. Six weeks ago, I am told, the K. of C. had about forty establishments in France, and 200 workers. The Salvation Army works in a strictly limited field to the entire satisfaction of everybody. My information is that there are about thirty S. A. units in France. If my figures are correct, and I believe them to be, the "Y" is swinging an organization forty times as large as the K. of C. and the S. A. together. I think that any person who will give himself to a minute or two of reflection will admit that the "Y" has had to grapple

with problems many times more difficult than those that the K. of C. and the S. A. would seem to have so successfully solved.

The statement of your correspondent that "If the people at home think that the Y. M. C. A. is giving away things here, let them forget it," makes me incredulous of his having been in France, for if he had been there he would surely have discovered that in practically every place where our men were stationed the "Y" provided for them absolutely free shelter, heat, light, stationery and writing materials, books, games, phonographs, pianos, sheet music and song books, athletic materials, movies, lectures, classes in all sorts of subjects (languages, history, etc.), costumes for minstrel and theatrical shows, movies, concerts—is this nothing? As a matter of fact, the "Y" hut is the home, club and playroom of the soldier—he has no other in France.

In regard to the sale of supplies, if your correspondent had been along the firing line and in the dugouts, he would have known that there, before the armistice, there was a regular "Y" service which distributed cigarettes, chocolates and easily transportable stuff free of charge. In the back areas canteen supplies are sold for what amounts to something less than cost. As with the British Y. M. C. A., the general policy in the canteens and the prices are fixed by our Army authorities. Those that feel that the prices are too high should make their complaints to the Quartermaster-General.

The tale about the "Y" having got hold of and sold some tobacco sent from home for free distribution among the soldiers is more than a year old. Through an error on the part of somebody a consignment of gift tobacco found its way into boxes intended for sale, and the tobacco that should have been paid for was given away. I never heard that anybody made any money out of the exchange. The first time I heard the story the cheat was accredited to an army Quartermaster at headquarters of the first division; later the onus of guilt was shifted to an unlocated "Y" canteen. The story is always at third or fourth hand, at nearest.

Of especial interest to us musicians is the fact that it is the "Y" that has organized the system of entertainments that has done so much to keep the boys overseas in good spirits. Elsie Janis, Irene Franklin, E. H. Sothern, Winthrop Ames, Gerry Reynolds, Bill Janauschek, Joe Lorraine, the Hoyt Sisters, the Hearon Sisters, Albert Wiederhold, James Stanley, Grace Kerns, and a host of other professional entertainers—the boys owe all these to the "Y."

Beyond all question, the Y. M. C. A. has not lived up to all its opportunities; neither has our army organization; both organizations have lacked occasionally in good human material, and to that extent have failed of perfection. The "Y" tried its best to secure efficient business men for its overseas work; until it succeeds in getting a sufficient number of them it will have to depend on volunteers, some of whom are incompetent. And yet, despite the shortcomings that the heads of the "Y" themselves readily confess to, the sum total of the service to our fighting forces is incalculable, and no history of the winning of the war will be complete if it does not devote at least a chapter to the efficiency of the "Y" in helping to keep the morale of our men up to the level of victory. FRANCIS ROGERS.

## The Russian Symphony Orchestra

To the Editor of MUSICAL AMERICA:

I read with satisfaction Mr. Kramer's letter in your current issue concerning Messrs. Krehbiel and Henderson and their tactics. Now let him add the name of Reginald de Koven to this list of two, but for a different reason.

Reviewing the first evening concert of the Russian Symphony Orchestra, Mr. de Koven, after admitting that from a musical, artistic and orchestral standpoint there is not a little to admire and commend in the playing of the band, asks: "Why the Russian Symphony Orchestra? Is there an American Symphony Orchestra in Petrograd?"

In regard to the first query I believe that this orchestra fills a distinct and unique position in the musical life of

New York and in other cities in which it plays. It is in no sense a rival of the other large orchestras and, as Mr. de Koven says, has only recently acquired a permanent personnel. Its performances, therefore, have sometimes been lacking in finish. But this is more than atoned for by the fact that it has in Mr. Altschuler a conductor of authority and musicianship, a man who is respected by all the men who have played under him, and who has enabled America to become acquainted with the works of the foremost members of the Russian school, who, previous to 1903 (when the orchestra was founded) were all but unknown here. It cannot be denied that much of the musical fare "dished up" (as Percy Grainger would say) at some of these concerts has proved unworthy of a hearing, but this fact is more than counterbalanced by the numerous works of real musical value which Mr. Altschuler has presented.

In answer to the second question, I look upon it as nothing less than arrant chauvinism. There is no American Symphony Orchestra in Petrograd because, despite an undoubtedly great amount of talent manifested by American composers, there is no American counterpart of the Russian school—a distinctive American school—and there probably will not be until the American composer is spurred on to greater efforts by more frequent hearings of his works. No one can question the fact that the relative artistic value of the musical output of America and Russia in the last fifty years forms a proportion which is all in favor of Russia.

HENRY S. GERSTLÉ.

New York, Dec. 12, 1918.

## On the Social Prejudice Against Artists

To the Editor of MUSICAL AMERICA:

In connection with the lamentably bad taste shown by Mr. Park Benjamin in publicly airing his animosity toward his son-in-law, Enrico Caruso, Musical America's very intelligent "Mephisto" has had some interesting things to say concerning the social standing of artists. But it would seem that Mephisto, contrary to his astute habit of revelling in the infernal, has not gone to his customary lengths in elucidating his thesis.

In the first place, his single argument is based on a false premise, for the social standing of an artist today is in no way affected in the minds of intelligent people by the fact that he is an artist. As in every other profession, social status is governed by breeding and conduct. Being "the most distinguished tenor of our time, a world-renowned artist," as Mephisto speaks of Caruso, is of problematical significance. If you could separate an artist's art from his personality, you might hope to separate fame from conduct, but, as it is, being "a world-renowned artist" may mean something desirable, or it may mean mere notoriety. It may imply something of both. Unfortunately, being "a world-renowned artist" usually spells notoriety (the public sees to that long before an artist's fame assumes the superlative!), and in a great many instances the slings and arrows of the outrageous slanders that make for notoriety are well deserved.

Mephisto is a very ancient devil, but he seems to possess perpetual youth, and it is surprising, therefore, to hear him harping on the rasping strings of a worn-out lute. The old prejudice that once existed against artists merely because they were artists no longer obtains, although it was once based on a worthy foundation of truth and justice. That is to say, we can trace the prejudice that still lingers in the minds of the unenlightened, not to Calvinism, but to ancient and just causes.

However much Flaubert—the "novelist's novelist," as Henry James called him—may have profaned and ridiculed everything that most people consider sacred and serious, he often told severe and useful truths, and those truths are just as valid today as they were fifty years ago when people liked truth as little as they do now, which is very little. Truth is too fundamental to be interesting. Only fantasy fascinates. But Flaubert had a keen scent for the vanities of human nature and sought them out with unerring skill and precision. Among the weaknesses the portrayal of which delighted his critical heart were those shining ones which mark the proverbial opera singer as a type. Of one such he wrote, "He had one of those splendid

[Continued on page 27]

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# MUSICAL AMERICA'S OPEN FORUM

[Continued from page 26]

pallors that give something of the majesty of marble to the fiery races of the South. His masculine figure was clad in a tight-fitting doublet of brown color; a small chased dagger hung over his left thigh, and he rolled his eyes languorously, showing his white teeth. It was said that a Polish princess hearing him sing one evening on the beach at Biarritz, where he was a refitter of boats, had fallen in love with him. She had ruined herself for him. He had deserted her for other women, and this sentimental celebrity served only to enhance his artistic reputation. The shrewd adventurer even took care always to slip into the advertisement some poetical phrase on the fascination of his person and the sensibility of his soul. A fine voice, an imperturbable assurance, more temperament than intelligence and more pomposity than poetic enthusiasm completed the adornment of this admirable specimen of the charlatan's nature, with its mixture of hair-dresser and the torador."

This type of artist is not conscious of life in its highest and best sense. He is a butterfly caged by his own ignorance, but left unfettered by a strenuous arrogation of license, and his scintillating wings soon bruise themselves against the prison bars and beat out the poor, bantering life that gave them virility and their power to charm.

But Flaubert's opera singer was then the dominant species of a marked genus, and he still lingers among us. Even Beethoven dedicated a violin concerto to a musical mountebank who gave himself over to such vaudeville stunts as playing a sonata on one string with his instrument turned upside down. But when the profound music of Beethoven began to sink into the soul, it developed a sense of the need of that intellectuality which lies above the demands of technical proficiency. To the music of that great master serious artists owe something for the new dignity and character which they have assumed.

Flaubert's delineation of the operatic

artist's spirit has no more convincing feature than his portrayal of the artist's personal regalia as the expression of that spirit. And this question of personal appearance, like that of comportment, is of vital importance, not alone to the standing of the profession, but to art itself. It is difficult indeed to determine why long-eared musicians should so often feel it incumbent upon them to grow long hairs, or why long-haired musicians should almost invariably grow long ears. Of course, the words hair and ear are etymologically very closely allied, and their anatomical affiliation is a matter of common knowledge; but their simultaneous development as a psychological phenomenon will not be so readily understood or explained away.

The fact remains, however, that in the weird meanderings of the common genius' mind, leading him ever into fustian realms apart from the real facts and conditions of life, contributing ceaselessly to his virile sense of proximity to the Infinite and imposing a pompous consciousness that while "art is long" his artistic arm is longer, he seems ever to suffer a hopelessly irrepressible impulse to express his psychic ravings and the vast reaches of the sphere in which he dwells in the length of either hairs or ears. It usually turns out that this aloof aesthete, in his devotion to abstract lengths and breadths, attempts to give concrete expression to his infinite world in terms of both hairs and ears. And, in the analysis we are brought up sharply by the discovery that this expression is not confined to his person or to his personality, but rapidly extends its sinuous length to his art, so that we soon have both art and the artist in terms of ears and find that the concrete symbols of Truth and Beauty are lost in the concentric demands of Ego, which, spelled with a capital, is Latin for "ass."

Fortunately we are taking art more seriously than ever before, and hence the mountebank and the social renegade in musical art, like the quack among physicians and the shyster among lawyers, are becoming fewer every day. In the minds of all thinking people honest art-

ists are ranked with honest doctors or honest lawyers, or with any other skilled and honest group, and their social standing is not affected by an antiquated prejudice which is kept barely alive by the occasional ill-born, sick-brained member whom Nature, by one of her eternal anomalies, has especially endowed.

Of course, the ass ye have with you always—which paraphrase is not meant irreverently—but it is hoped that society will continue its severe censorship until the last undesirable shall have been eliminated and the profession purged. To quote Mephisto, " \* \* \* music will never get rightful recognition of its value in our human life till just this prejudice on the part of such people as Mr. Benjamin is overcome once for all."

Meanwhile, all hail to the Calvinistic censorship! Put the overcoming up to the artist, not to the onlooker.

CLAUDE CUNNINGHAM.

## A Tribute to Tom Dobson from Dr. Class, the Composer

To the Editor of MUSICAL AMERICA:

Tom Dobson is dead, and one cannot yet comprehend. The wish is devoutly father to the thought. None the less, an original and gifted artist has been interrupted in his work. While waiting upon a brother artist ill with the recent epidemic infection, he, too, was overtaken, went quietly to a hospital and shortly afterward died.

Generously planned of body, his soul was an etching, and his smile an incentive to mend one's ways. At an intimate party he was a source of continuous joy, and the next morning he was a recollection, savory and satisfactory.

For any composer to hear Dobson interpret a composition was a tour de force in sudden light. A plangent personality, an inimitable mimic—especially of himself—his comings and goings were the quintessence of amiable disorder. But his conscience was as inexorable as the tide. And the details of his art had

the ordered perfection that rewarded the fastidious.

Tom Dobson is dead. His friends are the richer for his friendship, and his musical world forever and ungrudgingly in his debt.

F. MORRIS CLASS.

New York, Dec. 13, 1918.

## All the World Must Read "Musical America"

To the Editor of MUSICAL AMERICA:

Truly all the world must read MUSICAL AMERICA! You may be interested to know that as the result of somewhat recent appearances of articles of mine in MUSICAL AMERICA—particularly those pertaining to High School credits—I have received letters from the following States: Pennsylvania, Arizona, Wisconsin, Ohio, Texas, New Jersey, Kentucky, Michigan, Massachusetts and numerous ones from New York State.

MUSICAL AMERICA is surely doing a great work, telling us each what the other is doing and giving us all ideals.

Cordially yours,

INEZ FIELD DAMON,

Supervisor of Music in the Public Schools.

Schenectady, N. Y., Nov. 28, 1918.

## The German Myth

To the Editor of MUSICAL AMERICA:

I want to tell you how much I have enjoyed reading Mr. Freund's article, "The German Myth." It seems to have covered every point. It is an article that should be read by every true-blooded American in the country. Mr. Freund is doing a great work for American music and musicians. May he live long and carry on this work.

TALI ESEN MORGAN.

New York, Dec. 13, 1918.

## An Appeal

To the Editor of MUSICAL AMERICA:

I have just been honorably discharged from the U. S. army. Could any of your readers help find me a position as an accompanist or teacher? I have studied abroad with Joseffy Jonas, et al.

Most gratefully,

SAMUEL SHANKMAN.

600 Riverside Drive, New York City, Dec. 9, 1918.

# S.R.O. has become the slogan of the SAN CARLO OPERA COMPANY

## OVERFLOW AUDIENCES TELL THE STORY

These notices, photographed from the Montreal papers, are samples of the company's reception wherever it appears:

DAILY STAR 11/29/18

### "LA BOHEME" BY SAN CARLO CO. A NOTABLE SUCCESS

Excellent All-Round Performance of Puccini's Famous Opera

If the San Carlo Opera Company has never before justified its existence and made good its claim to give opera at a price within the reach of the general public, it did so last night, did so with such thoroughness and with such emphasis that nobody could legitimately claim that the organization does not possess the essential elements that make for genuine artistry and sincere, even brilliant achievement.

The performance given of "La Boheme" was one which, for all-round excellence, has not been excelled here to my knowledge since Opera began to be an artistic necessity for Montreal. I have heard performances which

GAZETTE, 11/27/18

### 'FAUST' REMAINS STRONG FAVORITE

S.R.O. Sign Out Early at His Majesty's—Miss Amsden as "Marguerite"

An excellent performance of "Faust" was given last evening by the San Carlo Grand Opera Company at His Majesty's. The everlasting popularity of Gounod's famous opera was shown by an audience that packed the theatre to the doors. Long before the first curtain went up, the seats were all sold, and later on as many people were admitted for standing room as the rules of safety would permit.

Elizabeth Amsden has sung "Marguerite" several times, and

DAILY STAR 12/4/18

### LARGE AUDIENCE FOR "BUTTERFLY"

His Majesty's Sold Out for Performance of Popular Opera

His Majesty's Theatre was sold out last night for the performance of "Madame Butterfly" given by the San Carlo Opera Company. "Butterfly" has probably been more sung in Montreal in the last eight or ten years than any other opera, but people seem as eager to hear it as ever. Doubtless the "human interest" of the story and the emotional character of the music give the opera its hold upon public affection. "Travata," sung the night before, and more of a novelty to many opera-goers because it has had

GAZETTE 11/28/18

### THEATRE FILLED TO HEAR FERRABINI

Played Role of "Carmen" With Old-Time Fire and Finish

Ester Ferrabini won one of her accustomed triumphs last evening when she appeared with the San Carlo Grand Opera Company in her old favorite role as "Carmen." There was an audience that filled the house to overflowing. This was largely due to the excellent work of Madame Ferrabini, who was accorded a warm welcome by her many Montreal friends, who turned out to remember her past work in opera here.

Mme. Ferrabini was at her best, and sang in excellent voice, even her high notes ringing but clearly. She interested the re-

**THE SAN CARLO OPERA COMPANY**  
FORTUNE GALLO Director CHAS. R. BAKER Advance Manager  
AEOLIAN HALL, NEW YORK



## "Gioconda" Finely Sung in Chicago; Many Local Artists Among Week's Concert-Givers

Ponchielli Work Well Cast and Spiritedly Conducted by Polacco — Repetitions Rule Remainder of Opera Week — Mendelssohn Club Gives Initial Concert of Its Season—Glazounoff's Eighth Symphony Presented for First Time in Chicago by Local Orchestra—May Peterson Triumphs as Soloist with DeLamarter Forces

Bureau of Musical America,  
Railway Exchange Building,  
Chicago, Dec. 14, 1918.

REPETITION of operas has been the rule at the Auditorium this week, the one exception having been a notable revival of Ponchielli's "La Gioconda" on the afternoon of Dec. 7. This fine, crusted old opera came forth in a rather festal manner, as was to be expected from the list of participants. It had Rosa Raisa in the name part, Carolina Lazzari as *La Cieca*, Alessandro Dolci as *Enzo*, Virgilio Lazzari as *Alvise*, Cyrena Van Gordon as *Laura*, Giacomina Rimini as *Barnaba*, and Constantin Nicolay and Octave Dua in the lesser parts. Giorgio Polacco conducted.

This was a fine cast, as good a one as the Italian wing of the Chicago Opera Association affords, and very nearly ideal for this performance. "La Gioconda" is a grateful opera when it is well cast, and only then, because everyone concerned therein has at least one noteworthy solo; there is concerted music of all kinds, and the chorus has a large part of its own. Incidentally the chorus of the company this year is a very fine organization. Also, Conductor Polacco, a great master of the art of producing thrills and still keeping the score musical, had applied an active and quickly working mind to a consideration of the performance, with the result that the rather old-fashioned sounding score once again became full of life and virility. It was very nearly four continuous hours of unwonted and unexpected pleasure.

Following "La Gioconda" there came

an almost continuous series of performances which have been fully reviewed in the past three numbers of *MUSICAL AMERICA*. Cataloguing them by name, they were "Thais" on Saturday night, with Yvonne Gall, Marcel Journet and Forrest Lamont; "Romeo and Juliet" on Monday night, with Lucien Muratore and Mme. Gall; "Tosca" on Tuesday night, with Miss Raisa, Dolci and Georges Baklanoff; "Traviata" on Wednesday night, with Amelita Galli-Curci, Guido Ciccolini and Riccardo Stracciari. On Thursday night the company went to Milwaukee to give a performance of "Tosca," reopening at the Auditorium Friday in "Linda di Chamounix," with Galli-Curci and Lamont.

At a meeting of the Chicago Opera Association on Dec. 12, a board of directors and an executive committee were appointed. The board of directors consists of Robert Allerton, Count Giulio Bolognesi, R. T. Crane, Jr., Brig-Gen. Charles G. Dawes, Stanley Field, E. R. Graham, Charles L. Hutchinson, Samuel Insull, S. R. Kaufman, L. B. Kuppenheimer, Cyrus H. McCormick, F. McCormick, John J. Mitchell, Max Pam, Martin A. Ryerson, John G. Shedd, Frank D. Stout and Edward F. Swift.

The executive committee contains the following persons: Max Pam, chairman; R. T. Crane, Jr., Stanley Field, Samuel Insull, Harold F. McCormick, John J. Mitchell, Frank D. Stout and Edward F. Swift.

### Four Sunday Concerts

The Sunday concerts of Dec. 8 were four in number. Jascha Heifetz, who plays here frequently, was again at Orchestra Hall, once more with the house completely sold out and with a stage full of extra patrons. It is the rule of his

Chicago appearances. Only his first number could be heard by the writer, and that, being Saint-Saëns' first sonata for violin and piano, was less a solo performance than an example of highly expert ensemble playing by Heifetz and his accompanist, André Benoist. The sonata is more a matter of skillful writing than inspiration, but the two artists applied themselves to it as though it were the finest work in all sonata literature, with the result that they got much more out of it than it could be believed possible was in it. The performance exhibited virtuosity of brain as well as of fingers.

Ethel Leginska gave a piano recital at Kimball Hall at the same hour. There was Chopin playing of a rather extraordinary kind, of which the climax was the A Flat Polonaise, a work which has tremendous fire, dignity and sweep, though few pianists take the trouble to learn it well enough to make it sound as though it had. With Miss Leginska it became a performance unreservedly of the first rank. This is a new style of playing which she began to adopt in this city only when she appeared as soloist with the Chicago Symphony Orchestra last season. It is a very commendable change, and one which will make her future appearances among the most important of musical events.

Another pianist, Moses Boguslawski, now returned to Chicago as a permanent resident, appeared at the Studebaker Theater, having been first announced at the Playhouse next door. The change was made because of the exhibition of government pictures at the Playhouse, and it turned out to be an excellent thing for Boguslawski, because his audience completely filled the larger place. He was in bad health at the time, but the

only effect noticed upon his playing was that his climaxes were perhaps not quite so sonorous as they have been at other times. Otherwise the Liszt group in which he was heard, the "Italian Pilgrimage," was ideally fine. Boguslawski is a genuine personality in music, keen of mind, impeccable of technique, learned in his art and possessed of discriminating judgment.

Another vocal concert took place at the Auditorium, the long program being with a single exception performed by singers of the opera company. This one was Alberto Salvi, harpist, who seems in a fair way to become a famous soloist upon an instrument which is seldom used for solo purposes. Among the singers were Margery Maxwell, Forrest Lamont, Beryl Brown, Octave Dua, Marcel Journet, Alfred Maguenat, Cyrena Van Gordon, Marguerite Namara, Guido Ciccolini and Myrna Sharlow, the last named substituting in place of Anna Fitzu, who was ill. It was a long program, to be summarized almost without exception by the statement that practically everyone pleased the audience so well that the encore rule was once more suspended.

### Midweek Concert Events

A certain number of midweek recitals being permitted to take place without competition through the closing of the Auditorium on Thursday nights, Mrs. Sibyl Sammis-MacDermid, soprano, and Glenn Dillard Gunn, pianist, appeared in joint recital at Kimball Hall Dec. 12. Mrs. MacDermid was heard in a group of French songs, followed by a group by Chicago composers. Of the latter, one was by her husband, James G. MacDermid, one by John Alden Carpenter, and two by her accompanist, Jeanne Boyd. She displayed an excellent voice and good knowledge of how to use it. Her English enunciation is particularly clear. With her skill as a vocalist and her ability as a musician, her performance was well worth while.

Mr. Gunn played a group of works by American composers, except the last piece, Ravel's "Ply of the Waters," and a group by Liszt, most of it excellent music. Like many another busy musician, he does not play in public often enough to get full credit for his undoubted ability. On this occasion he had breadth, good tone and sympathetic feel-

[Continued on page 29]

# RUDOLPH GANZ

First Orchestral appearance of the season  
Detroit, November 21st

WITH THE NEW YORK SYMPHONY  
UNDER WALTER DAMROSCH

"In executive ability, in force and in poetic tenderness, Mr. Ganz has few equals now before the public, and his work Thursday evening was a sample of the playing which has made him a favorite on two continents."

Roy E. Marcotte, *Detroit Times*

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## "Gioconda" Finely Sung in Chicago; Many Local Artists Among Week's Concert-Givers

[Continued from page 28]

ing. Two Chopin etudes which came as encores were played with exquisite delicacy.

The Mendelssohn Club, a well-known male chorus, gave the first concert of the season at Orchestra Hall on the same night. Under the direction of Harrison M. Wild the organization performed a list of works in a manner which seemed to give equal pleasure to the participants and the audience. The club is popular with its patrons, and its prosperity and long life are undoubted.

Arthur Hackett, tenor, was the soloist, singing several groups of songs to Carl Lamson's accompaniments, and appearing once in a solo part with the chorus. His voice was clear, dependable and of good quality. The good taste that is his in singing made him well received.

When Serge Prokofieff was here last week as pianist, guest-conductor and composer with the Chicago Symphony Orchestra, he received a request from Cleofonte Campanini to compose and present an operatic score. It is said that he is considering the request seriously, though no word has come as to the style of the libretto or the nature of the work.

### Symphony Forces in Unique Event

The Chicago Symphony Orchestra added another form of musical endeavor to its customary régime this week by appearing in a symphony program with the Duo-Art piano as soloist. It was originally scheduled for Tuesday night, but the event proved so popular that the concert was repeated on the following night.

The solo number was the Saint-Saëns G Minor Concerto, as recorded by Harold Bauer. It was a somewhat uncanny proceeding, very much as though Mr. Bauer had borrowed the cap of invisibility from the Arabian Nights and come on the stage, though unseen, to play. His own personal interpretative idiom was unmistakable. It was his own manner, never to be confused by anyone who had ever heard him play, though he does not seem to have appeared here in this particular concerto. The rest of the program consisted of the César Franck symphony, Chabrier's "Marche Joyeuse" and Lalo's "Norwegian Rhapsody."

On its regular Friday afternoon and Saturday night concerts, the orchestra presented as the principal work of the program a composition new to Chicago, namely, Glazounoff's Eighth Symphony. It was not an entire success. The symphony, some forty-two minutes long it

was, betrayed unmistakable symptoms that at the time Glazounoff wrote it he had pretty well run out of the gorgeous melodic invention by which his other music is known in this country. It had skill in coloring, voice blending and harmonization, but these without melody are a complete waste of effort. The first and second movements were perhaps better than the others, but at present there would seem to be little chance that it will become a part of the orchestra's standard repertoire.

The rest of the program is more pleasant in retrospect. Sinigaglia's overture, "Le Baruffe Chiozzotte," began it; Casella's "Italia" Rhapsody, of purple patches, folk tunes and loud noise, closed it. In between was Franck's lovely symphonic poem, "Les Eolides." The program marked a new advance toward impassioned dramatic interpretation on the part of Conductor Eric DeLamarter.

May Peterson, soprano, was the soloist, decorating the stage daintily by her personal appearance, and singing with a lovely, pure, exquisite quality of tone. She appeared twice, in the first half combining two arias, "Allelujah," from Mozart's motet, "Exsultate," and "Care Selve," from Handel's opera, "Atalanta"; in the second half singing "Depuis le jour" from Charpentier's "Louise." She made a great impression with the audience, and was recalled many times, deservedly so, because there was accurate, fine coloratura singing in the first part, and a lovely lyric interpretation in the second.

Rudolph Reuter gave a piano recital at Davenport, Ia., Dec. 8.

An impromptu recital by Robert Ringling, baritone, took place at the Congress Hotel on the afternoon of Dec. 17. With Maestro Giuseppe Sturani of the Chicago Opera Association as accompanist, he sang the prologue from "Pagliacci" and a group of French songs. He was warmly received.

While in New York recently, Edna Gunnar Peterson, who was the guest of Dr. and Mrs. Frank Crane, gave a piano recital in conjunction with a lecture by Dr. Crane at the New York Y. M. C. A. hut.

Hanna Butler, soprano, has had many engagements recently. In the week just past she sang at the dedication of the high school auditorium at Riverside, Ill.; before the Mangasarian Society at Co-han's Grand Opera House; before the Three Arts Club; and before the Alliance Française. At the last named she appeared for the benefit of the Friends of France, giving a French program.

Leonora Ferrari, soprano, was soloist with the Milwaukee Symphony Orchestra at the Auditorium in Milwaukee Sunday afternoon, Dec. 1.

Herbert Gould, basso-cantante, Navy Department song leader at Great Lakes, gave a program before the Rogers Park Woman's Club last week. He also appeared in Gary, Ind., before the musical club, and in Sinai Temple for the Johanna Lodge. Mr. Gould, too, led the "Victory Sing" at Peoria, Ill., and the big "Victory Sing" in the Coliseum in Chicago, at which 10,000 people were present. He was accompanied on this occasion by the Chicago Symphony Or-

### PIANIST KEMPTON WITH KNIGHTS OF COLUMBUS IN PARIS



George Shortland Kempton in His War Work Uniform

Among the prominent New York musicians who have temporarily deserted their studios to join in war relief work is George Shortland Kempton, who is now in Paris with the Knights of Colum-

chestra and a band from Great Lakes.

At the dedication of the new organ in Bethany Lutheran Church, last Sunday evening, Carl E. Craven, tenor, gave the program, accompanied by Dr. J. Lewis Browne, organist.

### Issue "Liberty Songs"

"Liberty Songs" is the name of a booklet of songs just issued through the State Council of Defense for community singing and liberty choruses. It will have an issue of 500,000 in Illinois. A modification of Herbert Gould's motto, "A Singing Army Is a Victorious America," appears on the front page. The editorial committee consists of Peter W. Dykema, chairman; Will Earhart, Osbourne McConathy and Hollis E. Dann.

It will be issued for use over the entire nation, with several songs from each State in which it is introduced. For this purpose 3,000,000 copies will be printed.

EDWARD C. MOORE.

bus forces. Besides being a pianist of unusual gifts Mr. Kempton is an expert mathematician and speaks seven languages.

### Dicie Howell Sings at Southern College

HARTSVILLE, S. C., Dec. 14.—Dicie Howell, soprano, gave a recital in the Coker College auditorium on Thursday evening, Dec. 12. Owing to a very strict quarantine maintained by the college authorities, the audience comprised the Coker College students and faculty exclusively. Miss Howell was in excellent voice and her singing made a fine impression. She was especially successful with Kriens's "Meadow Daisies." She also sang "Dawn," by C. Currie, with captivating style. The entire program had been very cleverly arranged, though more variety might have enhanced the evening's enjoyment.

WHAT S. MORGAN POWELL, THE NOTED MONTREAL CRITIC, THINKS OF

## ESTELLE WENTWORTH

As "Mimi" in "Bohème"

S. MORGAN POWELL, in Montreal Daily Star Nov. 29.

Last night we had a new Mimi. Miss Estelle Wentworth has studied the part with a keen intelligence, eager to seek new phases of its psychology. She is a singer of rare qualities. Her voice, always perfectly under control, is directed by an intuitive sense of proportion, by an un-failing judgment for the dramatic moment, and by an evident desire not so much to display its charm as to utilize it so that it may best complement the scene in which she is singing. Now singing of this kind demands no little self-sacrifice, no little self-repression. It is remarkable in so young a singer as Miss Wentworth, but it is also a delight to all who are privileged to hear her.

She sang the long recitative in the first act softly, just as if she were recalling some half-forgotten memory—she made no effort to achieve great tone or startling vocal effect. It was a triumph of colorful mezzo-voice song, and her voice, whether mezzo-voice or in its full glory of tone, is an organ of beauty and rich, glowing warmth. Her acting in the first two scenes was in perfect keeping with her singing, not overstrained, not obtrusive, but balancing the role in perfect poise.

The last act gave her biggest opportunity, and she did not fail. She sang it with genuine art. There was the constant suggestion of failing strength—not that tempestuous outpouring of tone which always makes Geraldine Farrar's Mimi such a healthy consumptive, even in death. And her portrayal of the dying girl was accomplished with such tenderness, such real pathos that it brought tears to many eyes.

Unless all signs are meaningless, she should sing that role in the greatest opera houses in the world before many years have passed.

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## "AMERICA'S OWN VIOLINIST"



# ELIAS BREESKIN



Photo © Mishkin

## Again Triumphs in Aeolian Hall Recital on December 12th

### THE SUN:

In style he shone to advantage, . . . in technical details he was brilliant. Particularly was this the case with his performance of the first movement of the Sinding Suite, in which his command of staccato was masterly.

### THE TIMES:

. . . a stalwart among New York's young violinists now coming before the public daily.

### THE TRIBUNE:

His warmth of tone, his command of issuance and of color, and his rhythmic sense were all excellent. His playing of the Sinding Suite was admirable.

### THE HERALD:

It was pleasant to hear again Mendelssohn's melodious concerto, which an audience supersaturated with modern music found delightful. The slow movement was exquisitely played.

### THE AMERICAN:

His tone was pleasing to the ear and of lovely and even quality in the sustained notes. He rushed with tremendous speed through the whirlwind opening measures of Sinding's Suite and compassed the intricacies of double-stopping and bravura passages of the later movements with facility.

### THE GLOBE:

Mr. Breeskin's performance was always effective and his facile technique and brilliancy evoked frequent and spontaneous applause. His intonation was always pure and his tone was rich, varied and of ingratiating quality.

### THE EVENING SUN:

There is warmth and feeling to his playing, and when he arrived at the presto movement of the Sinding Suite, he rose to really splendid heights.

### THE EVENING MAIL:

He has a good tone, broad and satisfying, and a great deal of intelligence. He does not confuse sentiment with sentimentality, and he played the Mendelssohn Concerto with a fine restraint. He has a fluent technique, equal to more than average demands, and his profound feeling for the traditions will always give a great deal of pleasure to the discriminating.

### THE MORNING TELEGRAPH:

The Kreisler introduction and scherzo caprice for violin alone advantageously showed the really remarkable virtuosity of the brilliant Breeskin. He played the Mendelssohn concerto with notable facility. The recital closed with a startling display of the versatility and technical excellence of Breeskin.

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## VERA JANACOPULOS PROVES CAPTIVATING

Vera Janacopulos, Soprano. Recital, Aeolian Hall, Afternoon, Dec. 14. The Program:

"Dimanche au point du jour," "D'amours éternelles," "Le forgeron," Brahms; "Pauvre Pierre," "Au loin," Schumann; "Les cheveux blancs," "La poste," Schubert; Pastourelles, "Romances et Chansons du XVIIIe Siècle," Weckerlin; "Tradition populaire," Perilhou; Lullaby, Balakireff; "On the Georgian Hills," Rimsky-Korsakoff; "Enfantines," "The Commander," Moussorgsky; "Poème d'un Jour," Fauré; "Trois Chansons de Bilitis," Debussy.

It is to be hoped that Vera Janacopulos, the Greek-Brazilian soprano, who made her début on Saturday afternoon, is not possessed of an easily turned head. Many débutantes have been totally spoiled by far less applause than fell to her lot. Some of it, it is true, was undoubtedly given to her beauty of face and charm of manner—a charm so great that it permeated her entire performance and became charm of personality. Whether it was nervousness or a lack of vocal technique that caused her to force her high notes, frequently emit a hard tone and occasionally wander from the pitch, one could not decide at a first hearing. But what she has been dowered with by the gods very generously, besides opulence of voice and the beauty before mentioned, is a dramatic skill most unusual and most captivating. She has the power of acting with her voice (and face) to a remarkable degree.

Where she captured the composer's spirit, as she did in the Russian songs, notably in "The Commander" and "On the Georgian Hills," in Fauré's "Forever" and in Debussy's "Pipes of Pan" (to select examples of especial merit), she achieved a truly moving effect. With the Brahms, Schumann and Schubert songs she was less successful. Serge Prokofieff's failure to appear to act as accompanist for his own songs could not be regarded as a mishap, for the program was distinctly long, but the overzealous lady who played the other accompaniments came perilously near being a liability. Despite which drawbacks, the audience was barely satisfied with five encores. One looks forward to hearing Miss Janacopulos again. C. P.

### Yonkers Acclaims Paulist Choir Under Father Finn's Leadership

YONKERS, N. Y., Dec. 14.—The Paulist Choir, Father Finn, conductor, gave a sacred concert and benediction service at St. Mary's Church on Sunday evening, Dec. 8. An audience that taxed the capacity of the church was present. The beautiful tone quality of the boy section of the choir was a delight to the ear. Father Finn's control of his choir at all times, his ability to produce the most delightful *pianissimo* effects and general evidences of sound musicianship, made the concert memorable.

R. W. W.

### Fine Christmas Music Planned by A. Y. Cornell for Brooklyn Church

For the Christmas services at the Church of the Pilgrims, Brooklyn, of which A. Y. Cornell is organist and choirmaster, Mr. Cornell has prepared elaborate musical programs for both the morning and evening of Sunday, Dec. 22. The program will feature many old carols, and in addition to the regular choir Mr. Cornell has engaged the services of the Tollefsen Trio, Annie Louise David, harpist, John Barnes Wells, tenor, and Jean McCormick, contralto.



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## RUSSIAN SYMPHONY OPENS ITS SEASON

Russian Symphony Society, Modest Altschuler, Conductor. Evening, Dec. 10, Carnegie Hall. Soloist, Serge Prokofieff, Pianist. The Program:

Rachmaninoff, *Symphony No. 2*; Scriabine, "Nuances"; Prokofieff, *Scherzo Humoresque*, for four bassoons (first time); Liadoff, *Tone Picture, "Babayaga"*; Prokofieff, *Piano Concerto No. 1* (first time); Ippolitoff-Ivanoff, "Two Caucasian Sketches" (viola solo, Jacob Altschuler; English horn obbligato, Felix Santangelo).

Faithful to its honorable tradition, the Russian Symphony exploited a pair of new compositions at its opening concert. Cacophony, deliberate and unconscious, ruled the evening, the first due to the singular theories cultivated by Mr. Prokofieff and the second due to the newness of Mr. Altschuler's forces.

The performance of the Rachmaninoff Symphony was beclouded with defects of intonation. The redeeming feature was the abandoned enthusiasm of the musicians, which may be accounted for in part by the presence of the composer. Mr. Rachmaninoff was accorded the heartiest kind of reception by the audience.

Prokofieff's Scherzo for four bassoons

proved quite tame, but it upholds the belief that the young man secretly harbors a strong melodic sense, even if he has a pronounced aversion toward Schubert, as our gossips inform us. The bassoon novelty was adapted from one of the composer's early piano pieces, so we are told. If all the instruments had been in tune the performance might have been happier. A prerequisite for the execution of an entangled specimen of ultra-modernism like Mr. Prokofieff's First Concerto is a well adjusted instrumental body. Perhaps the composition in itself precludes the possibility of any degree of orchestral clearness—Prokofieff dotes on mud-pie creations—at any rate, the effect was quite bewildering. The Concerto begins clearly enough with a well defined theme; it rambles on through Schumann harmonies, then plunges into a jungle—here we lost track of it. When last heard from it was dressed in patches, of a strangely familiar color, and headed for the rocks of aimless cacophony. Mr. Prokofieff played his Concerto fluently, at least we believe he did.

The remaining novelty of the program was the Scriabine "Nuances," effectively arranged by Mr. Altschuler. A. H.

### Mabel Garrison Ends Season's First Tour

Mabel Garrison, the soprano, with her concert before the Matinée Musical Club of Cincinnati on Dec. 17, closed her first extensive trip of the season. The cities visited included Chicago, St. Louis, St. Joseph, Joplin, Oklahoma City, Fort Worth, San Antonio, Houston, New Orleans, Birmingham, Savannah and Cincinnati. Miss Garrison will open her season at the Metropolitan Opera House early in the New Year.

## Christmas Week Will Bring Brown for New York Concert

Young Violinist Has Just Returned from Brilliant Tour of Pacific Coast—Has Written Comic Opera Which Will Be Produced by New York Manager

CONTRARY to his custom of appearing in New York early in the Fall, Eddy Brown makes his first New York appearance of the season this year on Saturday afternoon, Dec. 28. On this occasion Mr. Brown will give a recital at Carnegie Hall. His program will open with the Tartini "Devil's Trill" Sonata, in which work he effected his American debut in January, 1916, and will include the Vieuxtemps Concerto in A Minor, No. V, a virtuoso work which has been infrequently played of late. He will also introduce his own new "Hebrew Melody and Dance" at this concert, which he completed last summer, and will repeat his arrangement of the J. B. Cramer Rondino, with which he was so successful last season. The program also includes Kreisler's "La Gitana" and the Paderewski-Kreisler Minuet, and compositions by Tchaikovsky and Chaminade, closing with the Paganini "Witches' Dance."



Eddy Brown, Noted Young Violinist, Who Makes His First New York Appearance This Season Next Week at Carnegie Hall

Mr. Brown returns this week from a triumphant first tour of the Pacific Coast. Beginning Dec. 1, he appeared in San Francisco, Los Angeles and other Pacific Coast cities and was hailed as one of the greatest violinists who has ever been heard there.

In addition to composing new violin works during the summer, Mr. Brown was engaged in writing a comic opera which will be produced by a prominent New York theatrical manager. He is said to possess a remarkable gift for writing music of this kind.

### Vera Curtis Gives Liberally of Her Art for Patriotic Causes

Among those musical artists who have ever been ready and generous to respond to demands upon their time for patriotic service has been Vera Curtis, soprano of the Metropolitan Opera Company. During the last week Miss Curtis has given a song recital at the Officers' Club at Camp Merritt, appeared at an entertainment given to raise funds for the fatherless children of France, singing "La Marseillaise" and "Battle Hymn of the Republic," and was also the soloist at the great mass-meeting held on "Britain's Day" in the State Armory at Lowell, Mass. At the latter she sang groups of songs and patriotic airs. As she left the hall here the audience of over 3000 people paid her a graceful and spontaneous tribute. Rising to their feet they formed a lane through which the singer walked the length of the big armory to the accompaniment of applause until she had left the building.

### Bainbridge Crist Gives Talk Before Club in Washington, D. C.

WASHINGTON, D. C., Dec. 10.—Bainbridge Crist and his compositions furnished the program for the Friday Morning Music Club. Mr. Crist himself gave a very interesting talk on American music and its place in the world music. His compositions were artistically interpreted by Mrs. Charles Fairfax, Mrs. Francheska Kaspar Lawson and Miriam Sturtevant. Mr. Crist presided at the piano. W. H.

### Betsy Lane Shepherd Heard in Two Lancaster Concerts

LANCASTER, PA., Dec. 14.—Two excellent recitals were given in Martin Auditorium on Dec. 11 and 12 by Betsy Lane Shepherd assisted by Sarah Gurowitsch, cellist, and Helen Whittaker, pianist. The affair was under the auspices of the Willard W. C. T. U. I. C. B.

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## "Cavalleria" and "Pagliacci" Bring Joy to Philadelphia

Better Than "Marouf," "L'Elisir" or "Tosca" Are the Twin Operas, Says Box Office—Caruso's Second-Best Much Applauded—Rosa Ponselle's Voice Pleases—Orchestra Back from Western Trip—Musical Club Hears Native Work

By H. T. CRAVEN

PHILADELPHIA, Dec. 16.—Familiarity breeds content with that Damon and Pythias pair of operas, "Cavalleria" and "Pagliacci." The box-office thrives most when such bromidic dishes as this are on the bill of fare. The popular twin music-plays drew the largest house of the Philadelphia season to the Metropolitan on Tuesday evening, Dec. 10. "Marouf," a novelty to this public, had failed to arouse general interest, though it had been an elaborate production. Caruso's exquisite lyricism in "L'Elisir d'Amore" and even a capital interpretation of "Tosca" did not draw capacity houses. But last week's conventional offering proved an irresistible attraction.

The great magnet was, of course, Caruso's *Canio*, with its invariably applauded combination of skylarking and sobs. Mr. Caruso has thoroughly rubber-stamped this rôle by now, and whether or not his conception of it is overdrawn, its popular appeal cannot be disputed.

The melodramatic reading of "Ridi, Pagliacci" was, as always, rapturously received; and although the tenor sang with but indifferent art throughout the performance, the majority of his auditors seemed wholly satisfied. In the face of such approbation, the beauty of his "Una Furtiva Lagrima" and similar essays into pure lyricism, exhibiting the tenor at his best, may be rated as almost a waste of artistry.

There was, however, an element of vital operatic sincerity in the "Pagliacci" production, for Florence Easton expended her ever ripening talents on one of the most effective and rightly keyed interpretations of *Nedda* that the Metropolitan stage has disclosed. The rôle was vividly acted, superbly sung. The difficult and tricky "Bird Song" was purged of its artificiality in this fervent artist's treatment. Her fine sense of values demonstrated how even an operatic bromide can be quickened into life.

A capable new baritone was disclosed in Luigi Montesanto, who scored the usual success in the "Prologue," a sure-fire number, in which the chances of failure are exceedingly remote, and sang with considerable distinction elsewhere in the piece. His was a mentally diseased and less than half-witted *Tonio* even in the declamation before the curtain. The legitimacy of such a reading at this juncture is debatable. Mr. Scotti, for example, steps out of the picture of the play in the prologue and his conception has common sense to commend it. But even the most divergent readings are well liked here. Evidently it is the musical effectiveness of the number which counts most. Pietro Audisio, as *Beppe*, and Mario Laurenti as *Silvio*, were adequate. The chorus sang well, and Mr. Papi directed the orchestra in workman-like style.

The interest of "Cavalleria Rusticana," which began the program, was centered in Mr. Gatti's recruit from vaudeville, Rosa Ponselle, formerly Rosa Ponzilio.

Hers is a fresh, rich, colorful voice which should prove a real acquisition to the Metropolitan ranks. Of histrionic methods, however, she has yet much to learn, and this deficiency was especially striking on Tuesday, since she was absolutely new to the rôle of *Santuzza*. The part is capable of profoundly moving dramatic development, as artists like Calvé and Florence Easton have eloquently proved. Golden opportunities were missed in the Ponselle interpretation, which was crude and unconvincing. The audience found much to admire, however, in her singing, and this approbation was thoroughly deserved.

With a dramatically discordant *Santuzza* it is hard to preserve the atmosphere of smoldering southern passion, without the evocation of which the little opera becomes merely a string of familiar tunes. Mr. Althouse's *Turiddu*, although good vocally, was manifestly un-Sicilian, and Mr. Laurenti's *Alfio* was not reassuring either vocally or dramatically. Sophie Braslau, reliable, gifted and painstaking artist, contributed the best all-around artistry to the performance as *Lola*. Mme. Mattfeld was a rather humdrum *Mama Lucia*. Papi conducted.

### Orchestra Concerts Resumed

After a profitable Western trip, the Philadelphia Orchestra resumed its regular local concerts at the Academy on Friday afternoon and Saturday night. Mr. Stokowski signalized his return with by far the most interesting program of the season.

The Teutonic in music is gradually ceasing to intimidate lovers of true art. Dust still shrouds the Wagnerian scores, and Richard Strauss seems as dead as Marschner; but Brahms, the spiritual, the profound, the soul-cleansing, is acceptable once more. Mr. Stokowski tested his appeal in a lucid and lovely reading of the inexhaustible Third Symphony. It was enthusiastically received, and the admirable orchestra was compelled to bow its acknowledgment of the spontaneous plaudits.

Next week an all-Beethoven concert will be given. We are getting on! Wagner the revolutionist, the exile of '48, may come into his own again if this sort of tolerance continues. Considering that London, where imperialistic junkerism is certainly detested, banned his music at no time during the war, there is good authority for reinstating him.

The soloist, Marcia Van Dresser, appeared as substitute for Povla Frijsh, indisposed. Mme. Van Dresser sings with taste, but her voice lacks color and inspiration does not glow warmly in her interpretations. She was heard with fair effectiveness in Mozart's "Dove Sono" from "The Marriage of Figaro" and to much better advantage in the haunting "Phidyle" of Duparc and the same composer's "L'Invitation au Voyage."

It was disconcerting to note the deliberate perversion of this highly characteristic Baudelaire poem in Bliss Carman's rhyming adaptation, printed in the program book. Such flat "prettyfying" of a lovely literary gem is indefensible.

The orchestra's other offerings were the ingratiating and graphic Saint-Saëns symphonic poem, "The Wheel of Omphale" and Chabrier's dashing "España" Rhapsody. The Saint-Saëns work was almost flawlessly given. In the other's Mr. Stokowski's fondness for the showy resulted in considerable distortion of rhythm.

The spirit of Spanish music, or compositions in which Iberian themes are employed as a substratum, is not most faithfully expressed by mere insistence on noise. The true beat is elusive, as Americans learned when the Metropolitan experimented with Granados' "Goyescas." There is dark passion as well as whirling gaiety in Peninsular rhythm. Mr. Stokowski's sparkling performance emphasized chiefly the gaiety.

As an additional patriotic feature, the "Marseillaise," given with electrifying zest and pulse-tingling new instrumental effects which were presumably original with the conductor, introduced the second part of the concert.

### Prize Cantata Heard

Frances McCollin's prize cantata was the special feature of a concert given by the Matinée Musical Club in the Bellevue-Stratford ballroom on Tuesday afternoon. The work, which is a sympathetic setting of James Russell Lowell's "The Singing Leaves," displays depth of thought and a keen sense for musical tone painting. It has sound melodic value, and although the score is nicely woven, it is free from the eccentric restlessness that often characterizes "modernism." Mrs. Helen Pulaski Innes directed the club chorus and the quartet of soloists. The latter was composed of May Farley, soprano; Elmira Harris, contralto; Walter Pontius, tenor, and Horatio Connell, baritone.

Marcia Van Dresser, soprano; Hans Kindler, the Philadelphia Orchestra's first cellist, and George F. Boyle, pianist, were concerned in the third of the Monday afternoon musicales at the Bellevue. A new offering was Mr. Boyle's distinctively and captivatingly Irish cello concerto played by Mr. Kindler and the composer. In this lilting and unconventional score there is almost as great a diversity

of moods as in a Hungarian rhapsody. It was charmingly played.

Miss Van Dresser sang with taste and fluency a group of songs by Bossi, "O Dolce Notte," "Similitudine," "Canto d'Aprile" and "Sul Prato." These novelties are conspicuously sprightly and tuneful.

Hunter Welsh, among the most gifted and artistic of American pianists, appeared in his first recital of the season in Witherspoon Hall on Thursday night. His sound technique, his feeling for poetic content and his sincere musicianship were given noteworthy expression in numbers which included the Bach-Liszt Prelude and Fugue in A Minor; Brahms' "Variations on a Paganini Theme" and Chopin's Sonata in B Flat Minor, Op. 35.

### MABEL GARRISON IN HOUSTON

Soprano Soloist with Choral Club—Concert by Conservatory Forces

HOUSTON, TEX., Dec. 10.—The opening concert of the Women's Choral Club was attended by a capacity audience of some 1500 persons at the First Methodist Church, when Mabel Garrison and the Choral Club gave a fine program on Dec. 7. Miss Garrison said she never sang to more sympathetic listeners, and certainly the applause, particularly for the chorus numbers, came from the audience as a solid mass. Mabel Garrison expressed the hope that she might come again to sing for the Houstonians; the people here echo her wish.

The Houston Conservatory Symphony Orchestra of fifty pieces, C. A. Hammonds, conductor, opened its regular series for this season, when they gave a creditable interpretation of a highly ambitious program, headed with Schubert's "Unfinished" Symphony. The soloist of this initial concert was Mme. Barolet, lyric soprano, who is the head of the Houston Conservatory's vocal department. W. H.

BOSTON, Dec. 16.—Roland Hayes sang "Twilight," by Katherine Glenn, at his recent Boston recital. The song was so successful that a repetition was demanded.



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## AMBITIOUS OPERATIC SCHEDULE FOR PACIFIC COAST PLANNED

Ellison and White to Present San Carlo Opera Company in Many Western Cities—Will Give Performances from Vancouver to Los Angeles and May Visit Chicago

PORTLAND, ORE., Dec. 12.—Bradford Mills, operatic representative of the Ellison-White Musical Bureau of Portland, Ore., announces that this enterprising firm has just closed a contract with Fortune Gallo of the San Carlo Grand Opera Company whereby they will present his company on the Pacific Coast this season.

The tour of the San Carlo company, under Ellison and White, will embrace the coast cities from Vancouver to Los Angeles, as well as intermediate points between the latter city and Denver, with possibly a two-week season at the Studebaker Theater in Chicago.

The engagement of the San Carlo company by the Ellison-White people was brought about through the cancellation of the La Scala company plans, due to the influenza epidemic. The Ellison White Musical Bureau was financially interested in the La Scala company and when it became impossible to carry out the plans of this company for a transcontinental tour, negotiations were entered into with Mr. Gallo to present his company in the West.

The Ellison-White Musical Bureau, under the management of Laurence A. Lambert, is rapidly becoming a powerful factor in the musical development of the West and is invading the operatic field as a part of its expansion program. The San Carlo company will be the only grand opera company on the coast this season and the Ellison-White management is planning to make this tour an event of signal importance. Negotiations are pending with several stars of international fame who may be presented with the company as guest artists in several of the more important cities.

The tour will open in Vancouver on Jan. 28 and extend for eleven weeks, embracing all of the coast cities as far



Laurence A. Lambert, Energetic Manager of the Ellison-White Musical Bureau in Portland, Ore.

South as Los Angeles and returning east to Chicago, where it is possible a two weeks' engagement may be played at the Studebaker Theater. The company will be under the personal direction of Fortune Gallo, and Charles R. Baker will be in charge of the publicity.

### Students Score in Recital at American Institute

Evelyn Siedle, Borghild Braastad, English Cody, Ruth Pearcey and Virginia Rea, five talented pupils of Sergel Klibansky, were heard at the students' recital given by the American Institute of Applied Music, Friday evening, Dec. 13. They sang charmingly groups of Mannder, Haydn, Gretchaninoff,

Warmuth, Grieg, Russell, Tosti, Bungert, Hahn, Henschel and Proch. Other pupils of the Institute who shared honors included David William Johnson, Bernice E. B. Nicolson, Dorothy K. Leach, Winifred Woods and Madeline Giller, pianists from Miss Chittenden's classes. Dorothy Wilder and Elloda Kemmerer, pupils of Mr. Baker, played numbers by Grunfeld, Chabrier, Chopin, and Paderewski, and Louise R. Keppel, a pupil of Mr. Hodgson, gave Palmgren's "May Night" and Carpenter's "Polonaise Americaine." There was a large audience in attendance.

### COLUMBUS GREETES TWO STARS

Hulda Lashanska and Hipolito Lazaro Welcomed in Concert

COLUMBUS, OHIO, Dec. 11.—Two new singers were introduced to Columbus last night in a Quality Concert, held in Memorial Hall, in the persons of Hipolito Lazaro, tenor, and Hulda Lashanska, soprano. This was the third of the series offered this season by Kate M. Lacy.

Though comparatively unheralded, these singers proved a gifted pair. Mr. Lazaro's voice revealed excellent schooling, tremendous volume, rich, indeed opulent, coloring and splendid style. Mme. Lashanska, a singer who delighted the eye as well as the ear, made an excellent impression.

The Grand Theater Light Opera Company is drawing fine crowds this week for its presentation of Balfe's "Bohemian Girl." This excellent stock company bids fair to become a fixture in Columbus.

Alice Speaks, contralto, is the new accession to the quartet of Broad Street Church. Miss Speaks was for many years the solo contralto of the First Congregational Church, remaining there until the choir became a surplice boy-choir.

The first matinee of the Women's Music Club took place Tuesday afternoon in Elks' Hall. The active members represented on the very enjoyable program were Mabel Dunn Hopkins, violinist; Mabel Ackland Stepanian, 'cellist; Emily Church Benham, pianist; Mrs. W. K. Anderson, soprano; Elizabeth Burke, pianist; Mrs. Arthur G. Ellis, mezzo-soprano, and Rachel Hanna Fulton, contralto. The accompaniments were ably played by Hazel Swann Germain and Mrs. Harry L. Goodbread. E. M. S.

### Gertrude Auld Gives Recital for Club Members

On Wednesday evening, Dec. 4, Gertrude Auld, soprano, gave a recital at Mehlin Hall for the members of the Pi Tau Kappa Club, which was founded by the pupils of Wesley Weyman and named by Frank Damrosch. Mme. Auld's numbers included Serbian, Sicilian, English, Lombardian and Russian folk-songs; the aria "Mi chiamano Mimi," from "Bohème"; Decreux's "L'Oiseau Bleu," and selections by Cadman and Chadwick. Florence McMillan, who accompanied Mme. Auld, has been on tour with Louise Homer for the last two years.

The membership of the Pi Tau Kappa Club comprises many well-known persons. The officers are Julia M. Off, president; Sara A. Dunn, chairman of the music committee, and Winifred Duffield, chairman of the reception committee.

### Newark Festival Association to Hold Peace Jubilee

NEWARK, N. J., Dec. 10.—The Newark Music Festival Association has announced a peace jubilee to be held next spring. J. M. Wiske will conduct and chorus rehearsals are to be begun shortly.

Lotta Madden, soprano, has been engaged to sing the solo part in "Judas Maccabaeus" with the New Choral Society, Louis Koemlinich, conductor, in Carnegie Hall, on the evening of Feb. 5.



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## RACHMANINOFF OPENS HIS TOUR IN PROVIDENCE, R. I.

Russian Composer-Pianist Scores Great Triumph in Recital Under Steinert Auspices

PROVIDENCE, R. I., Dec. 12.—Sergei Rachmaninoff, the famous Russian composer-pianist, began his American tour in this city, Sunday, Dec. 8, and scored a tremendous success. To the enterprise of Albert M. Steinert, the well-known local manager, Providence music-lovers owe this opportunity to hear Rachmaninoff. The recital was held in the Strand Theater and a representative audience was highly enthusiastic over the artist's temperamental playing. He was given an ovation at the conclusion of the final number, Liszt's Twelfth Rhapsody, to which he responded with several extras, ending with his own Prelude in G Minor.

In his playing, through the medium of a wonderfully clear and certain technique, Rachmaninoff speaks the language of the heart. Distracting mannerisms are absent from his performance, the notable features of which are sound musicianship, clarity and a delightful spontaneity of style. A group of his own works included the inevitable Prelude in C Sharp Minor.

The program also included Mozart's Theme and Variations in A Major, the Beethoven Sonata, Op. 10, No. 3, and a Chopin group. A. P.

### PROGRAMS BY FLORIDA CLUBS

Tampa and St. Petersburg Give "Exchange" Concerts

TAMPA, FLA., Dec. 7.—Members of the Friday Morning Musicales recently were entertained by members of the Carreño Club of St. Petersburg, which, like the Tampa club, is an organization of women representing the best musical interests of their city. On this occasion the Tampa women furnished a program which included pieces by Rachmaninoff, Chopin and Liszt. Several days later the St. Petersburg club made a return visit, giving a splendid program.

Jane Finney, well known in Chicago as a concert, recital and oratorio singer, is among the additions to Tampa's music colony. During her stay she is teaching a large class and has been appointed conductor of the women's chorus of the Friday Morning Musicales. E. S.

### Hofmann to Begin Tour Jan. 4

Josef Hofmann is to be the soloist with the Boston Symphony Orchestra in Boston on Dec. 20 and 21, after which he returns to his winter home at Aiken, S. C., for the Christmas holidays. On Jan. 4 he begins his regular tour when he plays with the New York Symphony Orchestra in New York on Jan. 4. From then until the middle of April, Mr. Hofmann will have the busiest months of his career, and will make a Pacific Coast tour.



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## MELBOURNE WORKING TO BUILD ORCHESTRA

"Australian Musical News" Representative Tells of Movement in Home City

George Sutherland, a representative of the *Australian Musical News* of Melbourne, was a recent visitor at the New York offices of *MUSICAL AMERICA*. Mr. Sutherland, who has been in America about two months, described present-day musical conditions in his native Australia, during the course of a conversation with a *MUSICAL AMERICA* man. He declared that the Australian people are manifesting a genuine and growing interest in things musical and that there is at present a movement on foot to create a permanent symphony orchestra in Melbourne. This movement, said Mr. Sutherland, is backed by a number of influential Australians.

The Lord Northcote Trust Fund, established for the purpose of giving a series of symphony concerts each year, may serve as a nucleus for a fund to maintain a permanent symphonic organization in Melbourne.

Another important movement on foot in Melbourne is to give music a more important place in the public schools' curricula.

Melbourne people are particularly interested in the piano, its literature and interpreters, according to Mr. Sutherland. The city harbors a large number of piano teachers and the cultivation of the instrument is widespread.

### Leginska Charms Albany Audience

ALBANY, N. Y., Dec. 13.—Mme. Ethel Leginska, pianist, charmed a great audience in Harmanus Bleeker Hall last night in the second of the series of sub-

scription concerts, under the management of Ben Franklin. The program opened with a remarkable interpretation of the "Star-Spangled Banner," followed by Beethoven's Sonata, Op. 53. The most distinguished note of the entire concert was sounded in the MacDowell numbers, "To the Sea," "Witches' Dance" and "Hungarian." Two of Chopin's Etudes and a Chopin Polonaise completed the first group. The spiritual quality of her work was well illustrated in the second Etude. The two closing numbers, Prelude in G Minor, by Rachmaninoff, and Liszt's Thirteenth Rhapsody, were both brilliant, finished pieces of work. The pianist was gracious with her encores. W. A. H.

### ERIE HEARS DEFERRED EVENTS

Concerts Postponed Since Early Autumn Given Before Large Audiences

ERIE, PA., Dec. 7.—Here as everywhere the season's musical activities have been more or less "upset" by the prevailing epidemic. Postponements of the early fall events included a pair of concerts by Edwin Swain, baritone; Philip Sevasta, harpist, and Josef Martin, pianist; although these artists appeared six weeks later than scheduled, it fell upon them to open the season with two excellent programs, which were well received by enthusiastic audiences.

An interesting organ recital was given by Robert Lewis Gannon of New York City, at St. Andrew's Church on Tuesday evening, Nov. 26, dedicating the new organ recently placed in the church. The program was of extraordinary merit and was enjoyed by music-lovers from all parts of the city. Mr. Gannon is a native of Erie and before going to New York was organist at St. Peter's Cathedral. He was assisted in the program by the church quartet, Ione Coleman-Wagner, Gertrude Sechrist-Reincke, August Whitman and Philip J. Froess. Mayme Bohen, church organist, also contributed to the evening's pleasure.

In the nationwide "slacker records"

drive for the soldiers and sailors Mrs. Eva McCoy and her committee collected nearly 2500 records. According to information from the New York headquarters, Erie was not below other cities in proportion to size, which was a fair showing under the circumstances. E. M.

### INSPIRING NEGRO SOLDIERS

"Spirituals" Used as Means of Educating Them in War Aims

"Few races express themselves so spontaneously in song as does the Negro," says the *New York Evening Post* in a recent issue. "Realizing that the quickest way to reach his imagination is through this medium, the idea was conceived of taking some of his own tunes and putting to them words which would give him a clear picture of the causes of the war and an understanding of the part he plays in it, and thus by the aid of swinging verse and music inspiring him to greater deeds of courage and heroism."

"For this purpose a set of Negro Spirituals is being used which originated in St. Helena Island, off the coast of South Carolina, where the population consists of about 6000 blacks and thirty white people. J. E. Blanton, Superintendent of Industries of the Penn Industrial School, on St. Helena Island, was selected as song leader to visit camps where colored troops are stationed."

### Many Engagements in Coming Month for Mme. Samaroff

After her recital at the Brandeis Theater, Omaha, on Dec. 12, where she was accorded a gratifying reception, Olga Samaroff, pianist, left for Godfrey, Ill., where she was scheduled to give a recital at Monticello Seminary on Dec. 17. Returning East she appears in Philadelphia on Dec. 27, in New York on Jan. 12 and 23, and then as soloist on tour with the Philadelphia Orchestra. She will give two New York recitals; the first on the evening of Jan. 23, and the second on the afternoon of Feb. 27.

## German Music in Church Services

100,000 Hymn Tunes of Teutonic Origin—Shall We Drop Them?—An English Opinion

Apropos of the exclusion of German music from American concert programs, it is interesting to note an English opinion on its exclusion from church service lists. Quoted in the *New Music Review* is the following from a correspondent of a London weekly:

"I have mourned since the beginning of the war over the intellectual and moral ravages of Belititis, especially in its forms of indiscriminate hatred of anything or anyone German, of spymania, and of internemallitis. It had its grotesque side when we were bidden not to own to German measles, not to sing Handel's *Messiah*, nor to darn our socks with Berlin wool. Even comparatively ancient tunes to hymns must not be used if they are named 'Hanover,' 'Stuttgart,' 'Nun danket' or 'Ein Feste Burg.' A vicar lately told me that his organist refused to play a well-known and popular hymn because the name of the tune was German, and as the organist was a volunteer and another might be hard to find he had to acquiesce. So 'Hark! the herald angels' would be barred because its melody is Mendelssohn's; 'On this day, the first of days' struck out because the music is from Freylinhausen's 'Choralbuch'; and 'Who are these like stars appearing?' is banned as coming from Störl's 'Württemberg Gesangbuch'! And even worse, from this narrow-nay, linear-point of view would be the use of translations from the German, such as 'O let him whose sorrow,' or 'Tender Shepherd, Thou hast stilled,' or 'Christ will gather in His own,' or 'Christ the Lord is risen again' (by Weisse to the tune 'Württemberg' by Rosenmüller). All this forgetful of the fact that as Julian's 'Dictionary of Hymnology' tells us, 'German hymnology surpasses all others in wealth' and 'cannot fall short of one hundred thousand,' and 'nearly one thousand of these are classical and immortal,' and that from the Wesleys onwards, many devout and distinguished writers have enriched our English hymnals with translations from the German."

### NEW JERSEY SINGS

Many Victory Choruses Organized Through State by Helen Knox Spain

LAKEWOOD, N. J., Dec. 10.—In the Y. W. C. A., under the leadership of Helen Knox Spain, county organizer of community choruses, the townspeople celebrated Thanksgiving with a "Victory Sing." Promptly at four o'clock the "Star-Spangled Banner" was sung. Dr. C. P. Butler, pastor of the First Presbyterian Church, offered the invocation. Speakers of the afternoon were Miss C. B. Schwartz, county chairman of women's committee, on "Why We Sing," and C. L. Pack, president of the American Forestry Association, who spoke on "Our Thanksgiving of 1918." The program consisted of songs of thanksgiving, songs of home and songs of victory.

In Toms River, Point Pleasant and other villages of the county a plan to have a Thanksgiving sing was carried out in the form of "Victory Sings." The choruses now organized in Ocean County are: Patriotic Chorus, Lakewood; Junior Liberty Chorus, Lakewood; Community Chorus, Colored Unit, Lakewood; Liberty Chorus, Point Pleasant; Junior Liberty Chorus, Toms River; Junior Liberty Chorus, Toms River. Miss Spain expects to organize other choruses during the winter.

"The Bohemians" (New York musicians' club) will tender, in honor of the distinguished Russian composer Sergei Rachmaninoff, a dinner to be followed by a musical program, on Sunday, Jan. 5, at the Hotel Biltmore. The entire receipts of the evening will be donated to the American Friends of Musicians in France.

Lieut. B. C. Hilliam's song, "Freedom for All, Forever," had another performance in church on Sunday evening, Dec. 1, when Edward Roberts, baritone, sang it at Grace M. E. Church, New York, under the direction of Tali Esen Morgan.

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## BRITISH DAY AT CAPITAL

Music Utilized to Pay Tribute to England's Part in the War

WASHINGTON, D. C., Dec. 9.—British Day was enthusiastically celebrated in the Capital City by the people and by various organizations, who paid tribute to England's part in the war by singing British songs and playing British music. "God Save the King" and the "Star-Spangled Banner" were co-partners on all programs.

A goodly sum was raised for the British-American war fund at a concert in which English, Scotch, Irish and American music was mingled. Among those who took part were Phyllis Neilson-Terry, Eva Gauthier, George Hamlin, Taylor Holmes, Frank Jones, Algernon Greig, Lieut. B. C. Hillyer, Margaret Romaine and Carlo Edwards.

The community spirit of the times was demonstrated at the big "sing" at the Central High School auditorium, where John Edward Bouvier, army song leader of the War Camp Community Service, led a vast assembly in British and American folk, camp and home songs. Additional music was furnished by the United States Marine Band, which gave stirring performances of music dear to the hearts of Britons.

Mary Helen Howe, soprano, provided a timely touch by opening her recital at Madison Hall with "Rule Britannia." Gilbert Wilson, song leader of Camp Quantico, Va., infused the spirit of the day into the community singing at the women's suffrage meeting. Churches sang British hymns and organization halls resounded with the patriotic songs of England, Scotland and Ireland. At the National Song Festival on the elipse south of the White House the United States Marine Band played a number of British airs. W. H.

Washington Hears Alda and Ganz in Joint Recital

WASHINGTON, D. C., Dec. 13.—Under the management of Mrs. Wilson Greene, Frances Alda, soprano of the Metropolitan Opera Company, and Rudolph Ganz, pianist, were heard in a joint recital. Mme. Alda struck a particularly responsive chord in her group of American songs. Her beautiful voice and interpretative powers were given excellent opportunity in the French songs and the "Gavotte" from "Manon." Mr. Ganz offered a varied program that afforded his technique ample sway, especially in "La Campanella" (Paganini - Liszt). The "Capriccio," a composition of the pianist himself, was highly appreciated. Erin Ballard made an excellent accompanist for Mme. Alda. W. H.

MONTEMEZZI'S 'NAVE'  
NOT HIS BEST WORK

Deficiencies of Score of New Opera  
Due to Libretto, Based on  
D'Annunzio Poem

MILAN, ITALY, Nov. 6.—Under the fresh impression of the great victory, the distinguished audience which packed the Scala for the first performance of Italo Montemezzi's "La Nave" was in a mood to abandon itself to the enthusiasm roused by this or that feature of the evening's performance. On the appearance of Maestro Serafin, the "Marcia Reale" was frantically demanded and was, of course, forthwith played by the orchestra, the entire audience singing, amid tremendous applause. Equally fervid rejoicing was caused by the subsequent playing of the national anthems of the various Allies. Notwithstanding the prevailing atmosphere of military and patriotic enthusiasm, the opera was heard with keen interest. The prologue especially, with its heroic and prophetic termination, was welcomed with spontaneous enthusiasm.

The book of "La Nave," adapted by Tito Ricordi, is based on 2200 verses of the original 3000 of d'Annunzio's tragedy. The action takes place A. D. 552. The profound art of Italo Montemezzi, his musical genius, coupled with a

healthy modernity and infallible theatrical intuition, have here given us an opera of interest and power. But he has not succeeded in realizing that ideal which has seemed to hover over so much of his work and which made "L'Amore dei Tre Re" such a signal piece of artistry. The tendency in musical circles here is to attribute the deficiencies of the new production to his choice of "La Nave" for the libretto. Although he has deluged the score with exquisite orchestral color, Montemezzi seems not to have been inspired by the literary perfection of this poem. Doubtless the tragedy has germs of thought and feeling which should prove musically fruitful, but they are to be found only when heroic, patriotic or mystic elements are dominant in the situation. Montemezzi has certainly created some splendid choral and instrumental effects in this music, but all these beautiful things, expressive as they are in themselves, are scarcely sufficient for an opera of four acts. Outside of these purple patches, "La Nave" lacks sincerity and the human note. The sensual passion of Marco Graticio for Basidiola cannot justly be called love, and as for the music, that, too, seems deadened by mannerisms and unnatural touches.

Whether the wine of victory had gone to the audience's head and made them applaud without appreciating, or whether the unquestionably beautiful details made as deep an impression as a consistently and constantly good score would have done, it cannot be denied that the performance evoked genuine and spontaneous enthusiasm.

A. CARLOTTI.

BRESKIN COMMENDED  
IN RECITAL PROGRAM

Elias Breeskin, Violinist. Recital,  
Æolian Hall, Afternoon, Dec. 12.  
Accompanist, Josef Adler; Organist, Archibald Sessions. The Program:

Suite, Sinding; Concerto, Mendelssohn; Meditation, Glazounoff; Serenade, Arensky; "Le Déluge," Saint-Saëns (piano and organ accompaniment); Old French Gavotte, arranged by Carl Friedberg; Introduction and Scherzo Caprice, Kreisler; "Witches' Dance," Paganini-Kreisler.

Elias Breeskin, whose recital was heard by a capacity audience, has many commendable qualities. His playing is just as natural and unassuming as his personality. He succeeded in creating a brilliant effect with Sinding's none too grateful Suite, especially in the intricate figurations of the Presto.

On the other hand, Mr. Breeskin was scarcely at his best in the Mendelssohn Concerto, the Andante of which was now and then marred by impure intonation. Musically, Mr. Breeskin's playing of these numbers as well as of the succeeding Glazounoff "Meditation" was admirable. All the artist's interpretations bore the imprint of conscientious and intelligent study, which should justify one

in setting high expectations on his future.

Josef Adler accompanied with more mechanical precision than warmth.

O. P. J.

## PRIZE FOR PEACE CANTATA

Philadelphia Musical Club Offers One Hundred Dollars for Composition

The Manuscript Music Society of Philadelphia is offering a prize of \$100 for a cantata on the subject of peace. Any American composer may compete. The cantata shall not require more than forty or less than twenty minutes for performance, and shall be written for solo voices and chorus. It may be submitted with piano score, but the successful composer should be prepared to furnish the orchestra score and parts. Compositions must be submitted anonymously, but should bear some distinguishing mark or motto, a copy of which, with the composer's name and address, is to be enclosed in a separate sealed envelope. The society reserves the right to withhold the award if none of the compositions submitted is deemed of sufficient merit.

Manuscripts are to be sent to the Secretary, Samuel J. Riegel, at 763 North Twentieth Street, Philadelphia, Pa., so as to reach him on or before June 15, 1919.

Arthur Troostwyk of New Haven, director of the Troostwyk Orchestra, played Penn's "Magic of Your Eyes" in the camps in New England last summer and found the song a favorite. At the Portsmouth Naval Prison, while playing the chorus of the song very softly, a beautiful tenor voice rang out from the audience of more than 2,500 prisoners. The song carried home on that occasion and had to be repeated by the tenor.

ORNSTEIN'S ROMANCE  
HAS SWIFT CLIMAX

Weds Pauline Mallet-Prevost on  
Friday the 13th—Were Students Together

Friday, the 13th, held no terror for Leo Ornstein, the pianist and composer, perhaps because he has been so successful in combating tradition musically. At any rate, Pauline C. Mallet-Prevost and Mr. Ornstein were married on Dec. 13 at the house of the bride's parents, Mr. and Mrs. Severo C. Mallet-Prevost, Magistrate Frederick Groel, a friend of Mr. Ornstein, performing the ceremony.

The marriage followed swiftly on the announcement of their engagement, two days before. Both bride and groom had been students with Bertha F. Tapper, wife of Dr. Thomas Tapper of the Institute of Musical Art. Mrs. Ornstein is a thorough musician. Her family is widely known both in New York and Paris, and have always been interested in things musical. Mr. Mallet-Prevost has shown much interest in advancing the welfare of the People's Symphony concerts in New York.

Mr. Ornstein, who is now only twenty-three, became the pupil of Mrs. Tapper early in his teens. Dr. Tapper was equally interested in the lad, and for a number of years he spent the summers with them at Blue Hill, Me., where there is a large musical colony. With these friends Mr. Ornstein twice visited Europe and with Mrs. Tapper he went on studying after his first public concert, in the Amsterdam Theater, at the age of sixteen. Shortly afterward he entered on his career as composer.

After their return from a trip to the South, Mr. and Mrs. Ornstein will live at a New York apartment hotel.

## Many Musicians in Week's Casualty List

The names of many musicians appear on this week's list of casualties. Those reported killed in action are Frederick W. Kellar, Newark, N. J.; Ferdinand Rigio, Springfield, Ohio; Grover A. Gardner, Trenton, N. J. Reported died of wounds are William Spahr, Jersey City, N. J.; Theodore A. Palmer, Brooklyn, N. Y.; of disease, Joseph P. Chamberlain, Murphysboro, Ill., and David Evans, Deerfield, Ohio; wounded severely, Charles Dickinson, Mount Vernon, Ohio; Gilbert Moreaux, East Orange, N. J.

## Lectures at Music Students' League

The Music Students' League is conducting a series of lectures beginning on Dec. 4, free to the musical public, at its studio on 64 West Fortieth Street. They are given each Wednesday night by Prof. Bourg, who in turn is assisted by one or two artists. The lecture on Dec. 11 was on Beethoven and Liszt. A special entertainment is being planned for Dec. 14.

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## Brooklyn Music School Settlement Plans to Refit Disabled Musicians

Plan Outlined by Kendall K. Mussey Is Approved by Head of Federal Board of Vocational Education—Music Therapeutics to Be Under Dr. Parker's Supervision—Will Give Technical Training to Two Classes of Men in Service

THE refitting for civilian life of musicians incapacitated in the war is being planned by heads of the Brooklyn Music School Settlement. In an outline of the proposed plan, submitted by Kendall K. Mussey, director of the settlement, to Dr. C. A. Prosser, head of the Federal Board of Vocational Education, and which has been approved by Dr. Prosser, Mr. Mussey says:

"We strongly feel that music has a place in this re-education work. There is a considerable number of very fair amateur musicians, besides the professional musicians now in service, and those whose musical education has been interrupted by war, who after having received additional training would be able to make an excellent living as members of orchestras in theaters, motion-picture houses, hotels and restaurants,

and in some cases possibly symphony orchestras, as well as in piano tuning. While the percentage of men eligible to this profession or occupation may be small, it seems probable that the actual number would warrant offering this chance. A man fitted for such work would earn more than in many of the other occupations and trades he might take up—as well as being better fitted temperamentally for this work if he had the talent requisite for admission. If desirable this work could also furnish clinical facilities for observation and experiment in the efficiency of music for treatment of nerve-shock cases. We should be glad to co-operate in this respect in every possible way."

Dr. George M. Parker, formerly head of the clinics for mental and nervous diseases in St. Vincent's and Roosevelt Hospitals, was consulted on the value of music in the treatment of shell-shock. His reply was as follows:

"One of the chief effects of war on the mind is the enormous increase of our primitive emotions. Many of these have been very deeply buried by civilization—such as intense fear and anger. Conflict and fierce danger bring these to the surface, and the individual many times is disorganized by them, especially when they have been too much repressed previously. One of the things which has made us incomplete has been a too great abiding in the high light of conscious logic, and all the rest of *thinking without feeling*, which we foolishly believe to be all there is in life.

"But below this is our primitive self; if it can be utilized and made a part of life, it is exceedingly fertile; if not, and it be shut off, then sooner or later it makes trouble, and war precipitates this. Notably therapeutics should aim at using the primitive, in releasing it in such form that it can become a part of our *'causas cultari'*. What chiefly operates in primitive self are harmful impulses and emotions, which are built on organic foundations. Of these impulses, those are most effective which express most emphatically the primitive in us. And this primitive finds the best expression through its first expression—the body.

"Of the body part, the muscles and voice are peculiarly basic, because of their value in expressing to others our feelings and impulses. Hence, whoever may use muscles and voice, is certain to release in a cultural way the primitive. Music does this with rhythm and tone. To use this consciously then would be a therapeutic necessity directed toward a definite goal."

### Will Train Two Classes of Men

Dr. Parker has offered to personally supervise music therapeutics in the Brooklyn Music School Settlement. Arrangements have been completed with the New York office of the Board of Vocational Training, of which Arthur W. Griffin is the head, and at his request it has been decided to increase the settlement to the extent of providing a house to be used as a convalescent home for some of the men while in training at the school. It has been arranged with the Brooklyn branch of the New York War Camp Community Service and the Brooklyn National League for Woman's Service that they will conduct and furnish the house jointly. The use of the house, for so long as necessary or desirable, is a gift from the school. In order that the house and school be together and in a more central location it has been decided to purchase new quarters in the immediate vicinity of the Academy of Music, Brooklyn, and negotiations are now to be consummated to this end.

The necessity of providing technical musical training for the two classes of men in the service is very apparent, and the Brooklyn school has the honor to be the first music school in the United States to offer this suggestion to the Federal authorities and have its services officially accepted. Those of the first class are professional musicians who have been disabled in such manner that they can no longer play the instruments they formerly did. These men remain musicians and it is, therefore, only just that they be enabled to continue in their highly specialized profession. In order to make this possible their general training will be made the basis for instruction upon a new instrument from which their disability does not bar them. Second class, for talented amateur musicians who are disabled in such a manner that they cannot return to their former vocation and, therefore, shall transform their professional avocation into their chief means of livelihood. This class will probably require a longer period of training, but it will insure them an agreeable and congenial profession for the rest of their lives, and one which will afford much solace for their injuries.

It has become a generally accepted idea that the retraining of disabled men is in no sense a charity, but in every sense a duty of society and only a small payment for the great sacrifices they made for the safety and well-being of this society, and it should therefore be considered a privilege as well as a duty to offer every facility possible to the men who will bear for the rest of their lives an onerous burden.

Instruction will be offered in the Brooklyn school in all instruments of the standard orchestra, brass, woodwinds, strings and percussion, as well as in piano, voice, harmony, theory, ear training, ensemble training and singing in French. The well-known composer-pianist, Frank La Forge, has volunteered his services as a lecturer and Franko Goldman, who conducted the concerts at Columbia University in 1918 and who is now leader of the New York Police Band, will supervise the brass and reed instrument instruction. All members of the regular faculty whose services are needed are ready to give additional time, and everything will be done to make the home life and recreational facilities of the men complete.

It is the hope of those in Brooklyn who stand back of this project that many other communities will be inspired to do likewise, so that every man who desires this special instruction may have it available at no great distance from his home.

### Music Raised Troops' Morale "1000 Per Cent"

In a letter from Lieut. Robert J. Shields of San Diego, Cal., which is published in the *Sun* of that city, the lieutenant says:

"I have just come from a concert at the Y. M. C. A. given by an American trio. Oh, how wonderful it seemed to see and hear two real American girls, and to hear the baritone of the Y. M. C. A. man with them. They sang all of the old, old songs everybody knows and loves, and then we all joined in popular song after song. Even though it made us all homesick, yet I think it raised the morale 1000 per cent, for it made us all feel nearer home and feel rested after the terrible rush, rush of our intensive training."

### Ohio Musicians Active in Patriotic Work and Community Singing

Pupils of Mrs. Clifford W. Smith are the four members of the MacDowell Club of Conneaut, Ohio, who have done much war work as the MacDowell Service Quartet. Mrs. Smith is county chairman of the music committee of the Ohio Federation of Women's Clubs and state chairman for county organization of community singing under the Ohio Federation of Music Clubs.

The MacDowell Service Quartet was organized to sing for the men in service. It has assisted on programs of community singing given throughout the county and has appeared at patriotic events of all sorts. The work of its members has been so well liked that they have been popularly re-

christened the MacDowell Victory Quartet. Mrs. Smith has been active in the promotion of the community singing movement. In view of the difficulty of rousing public interest in the cause, she is particularly gratified by the fact that the initiative in the organization of the local Thanksgiving celebration, which was marked by community singing, came from the townsfolk.

At the Strand Theater last week Alya Michot, French coloratura soprano, sang "Una voce poco" from the "Barber of Seville," and the Strand Ladies' Quintet was heard in a medley of Southern airs and "Love's Old Sweet Song." The Strand Symphony Orchestra, under the direction of Carl Edouarde, played the "Orpheus" Overture, Offenbach, and specially selected incidental music to the themes projected on the screen.

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# A SQUARE DEAL FOR THE AMERICAN COMPOSER

By JAMES P. DUNN

**A.** WALTER KRAMER'S letter in a recent issue of *MUSICAL AMERICA* dealing with the reception accorded the Mortimer Wilson Suite by certain critical gentlemen was simply splendid. Like his recent plea for American piano music it forcibly pointed out the handicaps under which our composers struggle in their efforts for achievement and consequent recognition. We have long been in need of such a propaganda. Bravo, Kramer! "Carry on!" For if creative effort is not to be retarded, nay, even stifled, there ought to be a better understanding of the conditions under which our composers labor on the part of musicians and the public in general and this thought prompts me once more to trespass on the courtesy of these columns to make a few observations pertaining thereunto. Some of these are insignificant enough in themselves, but taken in the aggregate clearly prove that "something's rotten in Denmark. The times are out of joint."

First of all let me point out that the man who sets out to write serious music is essentially an altruist. No sane man would ever expect to make money by composing symphonies, quartets, sonatas, etc., nor have even the composers of American grand operas which have achieved the miracle of production received emoluments which are in any way adequate, in view of the mental outlay involved in their composition. What then does such a man expect? Simply the reward of a hearing with the recognition attendant upon the production of a really meritorious work. Now in this matter it is evident that the composer is dependent upon the following factors: First, the producing agency (artists, orchestra, etc.); second, the immediate audience; third, the critical gentlemen, who to a large extent are the intermediaries between the composer and that far larger audience, the public in general. Let us examine then the behavior and attitude of each of these factors toward the American composer.

## The Question of Foreign Conductors

In the case of the first factor, the producing agencies, it may be said with regard to orchestral conductors that in recent years there has been somewhat of an awakening on their part as to their duty toward our composers and as a result we find a somewhat reasonable production of American orchestral scores. But why should the American composer labor under the handicap of finding practically all these gentlemen foreigners? Can the foreign conductor be expected to take the same interest in native scores that an American would? Perhaps in the past it may have been necessary to select foreigners for these

## Is He Getting It?—An Investigation Into the Three Factors That Determine His Success: The Producing Agency, the Public and the Critics—What Incentive Is There for a Creative Effort That Is Doomed Beforehand to Be Stifled?

posts, but why, in the year 1918, select foreigners as the heads of the Boston and Cincinnati Orchestras? Surely could not such residents of the metropolitan district as Victor Herbert, Henry Hadley, F. X. Arens and Arnold Volpe, not to mention others from the country at large, creditably fill the post? "How long at length" must our composers humbly kiss the hand of the foreign potentate who presides in the sanctum of our opera houses and symphony orchestras? Then, too, consider the anomaly presented by the existence for over fifteen years of an orchestra devoted exclusively to the production of Russian music, whereas every orchestral society devoted to the production of American music (and there have been several) has not lasted six months. But if the orchestral conductors and singers have been somewhat conscious of their duty, the same cannot be said of chamber musicians nor of violin and piano virtuosi.

## How Pianists Regard Our Composers

Does one find the programs of Hofmann, Gabrilowitsch, Bauer, Zimbalist, Elman and others of their rank studded with the names of American composers? Alas, no! Then consider the case of the American publishing firm which altruistically published Ferrata's String Quartet. Although this work was good enough to win the first prize in a nationwide competition, its publishers have never been able to obtain a public performance of it at the hands of a quartet of standing and reputation. Then, again, why do practically all American works which are produced die after one performance; why not more frequent performances of masterpieces like Hadley's Symphony, his tone-poem "Salome," the Kelley Symphony, Chadwick's "Melpomene," Herbert's "Hero and Leander"? Why not a Metropolitan performance of the Zeckwer Piano Concerto? Why are such works as Wilkes's Concert Overture, Bendix's Violin Concerto, Farwell's "Hurakan," Oldberg's Piano Sonata and others of like caliber reposing in the obscurity of unknownness?

But if the conduct of the first factor, the producing agencies, is, to say the least, somewhat reprehensible, that of the second, the public, is far worse. Last winter I attended the New York performance of a three-act American grand opera, Hadley's "Azora." Surely a rare event which ought to enlist the interest and attendance of our thinking musical public. Nevertheless, the balcony where I sat was only one-third filled. The next performance at this house was to witness the premiere of a sort of vocal combat between a justly celebrated foreign coloratura soprano and a flute. "Need-

less to say, \$2 seats were selling for \$10, and on the same evening a program of works by a German composer packed Carnegie Hall. One Monday later in the season I heard Cadman's "Shanewis." The house was barely larger than the subscription. Did our public do its duty? What encouragement is there for managers to produce American works if our public does not patronize them?

## Is the Public Really Interested?

Slowly and mournfully I have formed the conclusion that our public does not want to hear native works; otherwise it would not so complacently swallow the foreign musical pabulum on which it is eternally rationed. Of course, it may be interposed that our public demands the best and as American music is not up to the standard the public does not desire it. While far from agreeing with this, nevertheless, if it were true, it would none the less be the duty of our public to demand and patronize performances of American music since, as Mr. Kramer ably points out, only by frequent performances of their works can our composers mature. Then consider the attitude of the wealthy in regard to the matter. I am told that one of our most prominent millionaires is a large subscriber to a fund to publish British works of scope and pretension. Why no such fund for American works? Then why cannot this great land of ours create a system of pensions for composers in view of the factor that serious composition is notoriously unremunerative? Let these be awarded to men who prove their ability to compose creditably in the larger forms. Thus will they be enabled to give their entire time to their

real life work instead of spending the major portion of their energy in the nerve-racking struggle to eke out a bare subsistence in the most underpaid of all callings: music. Might not the Musical Alliance foster such a movement? That it would increase the quantity and quality of our creative output is evident.

## As to the Critics

Now as to the third factor, the critics, sufficient has been ably said by Mr. Kramer to show that things are not as they ought to be. So in conclusion let me append a little one-act playlet which will serve as an illustration of the *modus operandi* of the critical mind. The facts, I can vouch, are taken from life, and the humor I hope will serve to relieve what I fear has been a somewhat burdensome and rambling screed.

**THE SCENE:** A prominent New York department store.

**THE TIME:** One bright Tuesday afternoon in early November. A prominent music critic is making some purchases. Enter, a lady, evidently a friend of the critic. Somewhat surprised, she says, "Why, Mr. Blank! I didn't expect to see you here. I thought you had to be at a concert at Aeolian Hall."

**THE CRITIC** (much disgusted): "Yes, I've got to go there and waste my afternoon. There's some tomfool of a crazy Russian up there, thumping the devil out of the piano. He thinks he's doing something new; a system of fifths, I understand. But it's not new! It's all been done before. However, he'll not get much of my time. Ten minutes will be just long enough to settle him."

## Curtain.

Somewhat eagerly I read the critic's review the next morning. Strange to say, it was, if anything, rather appreciative. Possibly this was due to the fact that it dealt with "a crazy Russian" instead of just a plain, ordinary American. I wonder is it so?

## GIVE THIRD PLAZA MUSICAL

Olshansky, Mme. Romanoff and Lucille Orelle Present Program

The third in the series of Tuesday morning musicales was given at the Plaza, Dec. 10. The soloists presented were Bernardo Olshansky, baritone; Helen Romanoff, substituting for Dorothy Follis, who was unable to appear, and Lucille Orelle, 'cellist.

Mr. Olshansky opened the program with the "Benvenuto" arioso, by Diaz, displaying a rich, smooth voice of exceptional warmth. He further revealed his musicianship in Barthelmy's "Romance, Triste Ritorno." Glinka's "Elegie" and Jacchia's "The Kiss," which brought forth much applause and encores. Clara Wolner contributed materially to his success with her accompaniments. Mme. Romanoff sang charmingly an aria from Massenet's "Le Cid" and a group of songs by Tchaikovsky, Lazar S. Weiner giving excellent support at the piano. Miss Orelle gave satisfying interpretations, disclosing adequate technique in a Grieg Andante, Popper's "Tarantelle" and "Vito," Cui's "Melodie," and Polak's "Melodie," this latter work of unusual merit being especially pleasing. Mr. Polak as her accompanist was at all times skillful and dependable. M. B. S.

## English Period Songs to Be Presented by Schola Cantorum

"A Day in Merry Old England (Anno 1600)" is the title of a medley of Elizabethan songs to be presented at the first concert of the Schola Cantorum in Carnegie Hall on Jan. 15. Kurt Schindler, its conductor, collected these at the British Museum some years ago, and combined and set them for mixed chorus. They include hunting songs, tavern scenes, Maypole dances, soldier ditties and shepherd lays. The English madrigal writers will be represented on the program by William Byrd, John Dowland, Thomas Greaves and Martin Peerson. Percy Grainger's "Brigg Fair," which has not been heard here for four years, and Balfour Gardner's new "Cargoes," a setting of a Masfield poem, will show the latest achievements of British choral music.

## Organizing Band for Eighth C. A. C. Armory

Lieutenant Harold Stern, who has given violin recitals in New York, is organizing a band for the Eighth Coast Artillery Corps New York Guard Armory in Kingsbridge road, and seeks to reach civilians who can play any of the instruments needed. He offers free instruction to volunteers. Colonel S. G. Teets has agreed to provide uniforms and instruments.



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## EFFECT-MUSIC CONDEMNED BY DR. MASON AS FUTILE

Composer Labels It a Tribute to Our  
Musical Snobbishness—Toy  
of Faddists

Who invented the term "effect-music" it would be hard to decide, but of its popularity at the present time there is no question. Not with everyone, however; writing in the *New Music Review*, Daniel Gregory Mason pays his compliments to it accordingly:

"We of the musical public have thus become slaves to a fashion; and, snobs and 'highbrows' that we are, we never venture to disobey it, though it kill us with sheer boredom. It calls itself 'ultra-modernism'; it taboos emotional vitality in any of its manifestations and insists on a stereotype style, a certain kind of harmony, stock 'effects.' It is as conventional as any convention which has ever existed, and more fatal to the spontaneity indispensable to artistic life than most, because so much narrower—it excludes far more than it includes. Our art is visibly languishing under it; through its tyranny we are losing the tradition of broader, freer styles; and most musical people, if they were candid, would confess they dread hearing new works, not because they are difficult to understand (they are only too easy!), but because of their sheer yawn-compelling emptiness and all-alike-ness.

"Is it not time for those to whom music is something more than ear-tickling, who need its refreshment, its solace, its immense emotional impetus, to protest against its domination by a coterie? Should not the judges in a

competition of this sort have a serious enough sense of their responsibility to our general musical life to lead the most enlightened and vital public taste forward instead of following the most artificial and snobbish element of public taste backward? Should not the public itself rouse itself to the realization that effect-music is a mere toy which it cannot play with forever without reverting to infantility, and that if it wishes to grow up musically it must cultivate a type of art which has something of import to say to our minds and hearts, and is master of the varied technique necessary to say it? One thing is certain. In these grim times when we are perforce paring our lives down to the basic essentials, no interest that wishes to survive can afford to flirt with futility. If there is anything more inessential than effect-music I should like to see it.

"If the war sweeps this tiny iridescent bubble away with so much more on its mighty stream I doubt if anyone will lament its loss. It is a toy of the pampered classes that may as well go. The music that the human spirit of the coming democracy will need will be a music not to tickle or surprise the senses nor to minister to the consciousness of snobbish superiority and exclusiveness, but to regale, enlighten and develop the mind, to arouse and satisfy the heart. It exists already, and will, we hope, be added to by composers still unborn. It is neither old nor new. It is certainly not 'ultra-modern.' It is eternal with the eternity of beauty."

Mme. Marie Sundelius has now been engaged for her third appearance with the Harlem Philharmonic Society, this time as guest artist at the annual breakfast, which is to take place at the Waldorf, Jan. 16.

## BROOKLYN APOLLOS EARN PRAISE IN INITIAL CONCERT

Apollo Club, Concert, Brooklyn  
Academy of Music, Evening, Dec.  
10. Accompanists, Alfred Robert  
Boyce, Pianist; Albert Reeves  
Norton, Organist. The Pro-  
gram:

"The Star-Spangled Banner";  
"A Winter Song," S. Archer Gib-  
son; "Swing Low, Sweet Chariot,"  
H. T. Burleigh; "A Dream of  
Summer," John Hyatt Brewer;  
"The Long Road," Wallace A.  
Sabin; "Lochinvar," William G.  
Hammond; "The Name of France,"  
James H. Rogers; "The Americans  
Come!" Fay Foster; "Little Jack  
Horner," A. J. Caldicott; "Song of  
Deliverance," S. Coleridge-Taylor.

The first Apollo concert of the season was attended by a large and brilliant gathering, which filled the opera house of the Academy of Music to capacity. Rarely has the club been heard to better advantage than on this occasion. With the active membership close to numerical limits, and with many fine solo voices in its personnel, John Hyatt Brewer, its conductor, had reason to be proud of its achievement on Tuesday evening.

Gibson's "A Winter Song" rang out with surprising volume. Burleigh's "Swing Low, Sweet Chariot," was well liked, and Brewer's setting to Whittier's beautiful poem, "A Dream of Summer," was exquisitely done. Perhaps the most ambitious and striking number was Hammond's "Lochinvar," with incidental solo by Weltzin B. Blix of the Apollo Club, a baritone of robust voice. This number particularly demonstrated the concise attack, clean release and intelligent tone shading of the body of singers. Warm applause followed. Rogers's "The Name of France" was very effective and well sung; Fay Foster's "The Americans Come!" brought deafening applause as interpreted by Mr. Brewer's forces. As an encore "The Long, Long Trail" was given, but continued applause brought a repetition of the Foster number. Caldicott's "Little Jack Horner" was humorous and Coleridge-Taylor's "Song of Deliverance" provided a stirring close to an enjoyable program.

Very happy was the club's choice of a soloist in Marie Sundelius, the soprano, who is extremely popular with the Apollos, having sung for them before. She gave the "Bird Song" from "Pagliacci" with ease and charm. Another group included George Chadwick's "Dear Love," John A. Carpenter's "Don't Care," Dwight Fiske's "The Bird," Brewer's "Thou Art So Like a Flower" and Mary Helen Brown's "Life's Paradise," in which the clarity, power and velvety quality of the singer's lovely voice were much admired. A later group comprised "He Stole My Tender Heart Away," by Samuel Endicott; two old English songs, "So Sweet Is She" and "Oh, No, John, No," and a Swedish folk-song, "Love in Springtime."

William H. Gleim, tenor of the Apollo Club, sang admirably "The Secret of a Rose," by F. Morris Class, and Coleridge-Taylor's "On, Away, Awake, Beloved," from "Hiawatha's Wedding Feast." A. T. S.

Soldiers' Orchestra Visits Dubuque, Ia.

DUBUQUE, IA., Dec. 8.—The Vimy Ridge Orchestra, composed of men in the service, came here Friday, Dec. 6, to give some concerts. The influenza epidemic had been responsible for the cancellation of several of its dates, consequently the enthusiastic reception which Dubuque accorded it was very opportune. Two large audiences heard its Friday concerts, given to aid the Sunshine Finley Hospital Benefit. Saturday

evening the orchestra's members were entertained at dinner at the Commercial Club; a program of music was given by local talent. On Sunday the organization gave two concerts, at the Elks' auditorium, for their own benefit, and again drew large crowds. On the same day they made some church appearances.

In the collecting of records and phonographs, Dubuque went over the top. The local committee, whose chairman was Mrs. Franz Otto and whose members included such leading musicians as Mrs. David Rath, Martha Zehetner, Ada Campbell, Edith Groff and Mrs. Fannie Ryder, collected some two thousand records and several new machines, one of them given by the Brunswick Company, together with a large number of new records. R. F.

## FLONZALEYS IN MADISON

Large Audience Enthusiastic in Its Welcome of Quartet

MADISON, WIS., Dec. 5.—A good-sized audience assembled in Music Hall Tuesday night to hear the Flonzaleys. The first part of the program consisted of the Mozart C Major Quartet, which was enthusiastically received. After playing the *Adagio* from Schumann's A Major Quartet, the artists were called forth again and again. Only when Mr. Betti had announced that no encores would be given did the disappointed listeners cease. The Glière Quartet in A Major brought the program to a brilliant close. This was the first concert of a series being given under the direction of the University of Wisconsin School of Music.

Mrs. Hazel Alford Mueller presented her young pianist pupil, Dorothy Kornhauser, Friday evening in a pleasing recital at the Wheeler School of Music.

On Tuesday, Nov. 26, Sophie Charlotte Gaebler presented two of her vocal pupils, Dorothy L'Hommedieu and Louise Vroman, in an attractive program at the Wisconsin School of Music. C. N. D.



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"A Singer of Charm and Fame  
in Musical World"

Worcester Daily Telegram, Dec. 9, 1918

**EMMA ROBERTS MAKES HIT**

Emma Roberts sang last night and thrilled an audience that filled Mechanics Hall. Her voice, rich with wonderful volume and alluring in its sweetness, will leave a lingering memory to all so fortunate as to hear her. Miss Roberts offered a variety of numbers that could not fail to charm even the most critical, and her choice was so widely diffused as to suit the varied tastes of her audience.

Worcester Evening Gazette, Dec. 9, 1918.

**EMMA ROBERTS A TREAT**

She completely won over her listeners by the pure tone of her voice, which is of clear, ringing quality. Very interesting was her group of folk songs of the Allies, the simple spirit of which she interpreted with great charm. She had the greatest opportunity to display the fine points of her voice in the familiar aria from "Samson and Delilah" by Saint-Saens.

Evening Standard, New Rochelle, Dec. 12, 1918.

Miss Roberts has a voice whose rich tone seems to envelop her listeners as she sings and lingers in memory. One was more conscious, all through the evening, of the exquisite tone quality than of the songs themselves, though she sang a varied and delightful program.

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## Value of Music in Industry

Important Service of the Art in Our War Activities—Business Considerations Should Lead to Its Introduction into Peace-Time Industries—How Band-Playing Speeded Up the Work on Barracks Buildings

WASHINGTON, D. C., Dec. 11.—It is becoming more and more evident that we are on the eve of what may be termed the industrial development of music. If music helped to win the war, and this is a fact no longer open to argument, may we not look forward to music's playing an essential part in our reconstruction program and future industrial operations? Few of us realize even yet how closely allied are our musical life and our industrial activities. The fact that the relation of music and labor, whether mental or physical, is one of the most complete interdependence, has been signally emphasized by our varied war activities, even apart from the purely military phases of the recent conflict.

While many columns would be needed for an adequate treatment of the indispensability of music to our every-day industrial life through its power to inject spirit into the listless, buoyancy into the shuffling step, life into the dull, backbone into the faltering—such a treatment would, nevertheless, be but the trite recital of what is a matter of every-day observation. We take music and its importance as a matter of course, though it is really a very remarkable psychological fact.

Music one of the "accomplishments"? Yes. Music one of the essentials of a liberal, well-rounded education? Yes. Music an industrial necessary? Well, let us see—

The writer had the privilege of conversing for an hour, on a train coming into Washington, with the officer who was in command of Camp Humphreys, Va., while the barracks buildings were being erected there. The conversation turned on music. He said:

"People really fail, in great part, to realize what an important rôle music plays in our industrial and commercial life, even though it may not, strictly speaking, be a part of it. We had occasion to demonstrate this when we were erecting the second set of barracks buildings at Camp Humphreys. While the work itself was being done under contract, officers detailed for the purpose supervised it. There was a big force of men at work, who made fairly satisfactory progress, as large jobs go; yet the erection of the first building seemed to drag considerably. At least we thought so in our impatience to have the structures completed.

"We were just starting on the second

one of the second group of buildings, which was to be identically like the first, and we were anxious to rush it to completion. At the suggestion of a New York musician who was in training there, we determined to try the 'music treatment.' I arranged to have one of the camp bands play for two hours every forenoon and two hours every afternoon, and to have it play lively tunes, preferably marches. The result was simply astonishing. I would happen around during the playing, and it was a real treat to see how the workers limbered up. They could not get away from the rhythm of the music. Men who would

ordinarily walk slowly now stepped along at as lively a rate as schoolboys on a holiday; the men who were driving nails could not get them in fast enough, and kept up with the band right on the note; all over the works it was rap! and tap! and bang! in time with the music. You never saw such hurry-up working in your life.

"Of course, it was to be expected that they would let down some when the band stopped, but when it started operations again the workers resumed their hurry-up pace, too. What was the result? This: The building in question was completed in twelve days' less time than the structure identically like it which the same workers had finished just before it.

"As an experiment, one afternoon, I asked the band to sandwich in a few funeral dirges and slow tunes. You should have seen how the work slowed up!"

Do not these considerations give urgency to the argument that music should be given a distinct and definite place in our industrial operations, from the economic viewpoint, if from no other?

ALFRED T. MARKS.

## MR. MORRIS EARNS ESTEEM IN RECITAL

Edward Morris, Pianist. Recital, Æolian Hall, Afternoon, Dec. 9. The Program:

Gavotte and Six Variations, Menuet, Rameau. Capriccio, Scarlatti. Etude, Op. 25, No. 3; Prelude in B Flat Major; Prelude in B Flat Minor; Nocturne, Op. 27, No. 1, and Scherzo, Op. 39, Chopin. Sonata, Op. 22, Schumann. "When the Sun Goes Down," A. Walter Kramer. "Etude Arabesque," Arthur Hinton. Elegy, Gubrilowitsch. Etude No. 1, in Double Notes, Moszkowski. "Staccato Etude," Rubinstein.

In the works of Rameau and Scarlatti, of the seventeenth and eighteenth century period, with which he began his recital, Mr. Morris displayed admirable powers of pianistic analysis and played these three numbers with a clarity which deserves fullest commendation. This young man, who besides being a native of the United States, has been trained exclusively in this country (he is a graduate of the Peabody Institute), may be considered a genuine American product. As such he invites comparison with those of his colleagues who have imbibed little or much of the so-called essential European atmosphere.

In his interpretation of Chopin and Schumann numbers, as well as of a group of compositions drawn from American, English and other sources, it

became apparent that this young man was entitled to be considered at least the equal of many who have been inspired by *la vie de Bohème* of European study. For Edward Morris is equipped with excellent musical taste and, in consequence of his admirable technique, with unusual powers of tone shading.

For all his assurance, the young artist does not play equally well in purely lyrical and more dramatic moments. In the more robust passages his playing is inclined to become hard, not to say mechanical. This tendency constitutes the one missing link in his forging of a climax. His playing of his Chopin numbers was conscientious to the verge of perfection as to detail, but did not do full justice to the sentiment of these works, except perhaps in the Nocturne, the feeling of which he seemed really to grasp. Still more successful from this point of view of emotional grasp was his reading of the second movement of the Schumann Sonata, which he imbued with a plentitude of color and atmosphere which, though made in America, was no whit less satisfactory than the more popular European product.

In the concluding group of his program Mr. Morris played A. Walter Kramer's tone-painting with fine coloring, the "Etude Arabesque" of Arthur Hinton with polished technique and the "Elegy" of Gubrilowitsch in a clear and decidedly virile manner.

Unquestionably, Mr. Morris is a pianist whose further course must be watched with interest. A large and enthusiastic audience attended.

O. P. J.

Ethel C. Burrows, formerly a Pittsburgh concert singer, filed suit for separation in the Supreme Court on Dec. 13 against Alfred Burrows, secretary and treasurer of the Beacon Supply and Tool Company.

## VIDAS SCORES WITH DAMROSCH FORCES

Symphony Society of New York, Walter Damrosch, Conductor. Concert, Carnegie Hall, Afternoon, Dec. 12. Soloist, Raoul Vidas. The Program:

Symphony No. 3, in F, Brahms; "Istar," Symphonic Variations, d'Indy; Concerto for Violin with Orchestra, in G Minor, Bruch (Raoul Vidas); Symphonic Poem, "Phaeton," Saint-Saëns.

Mr. Damrosch's program for the third Thursday afternoon subscription concert in the New York Symphony course was subject to a number of changes. Jascha Heifetz, who was to have been the soloist, was stricken by an attack of influenza and his place was taken by Raoul Vidas. An additional change was the presentation of the d'Indy and Saint-Saëns numbers, instead of the Bourk "Fall of Nekomis."

Brahms's noble Third Symphony, the only number retained of the program originally planned, was the first offering. Mr. Damrosch's reading convincingly disclosed his grasp of the Titanic elements of grandeur and beauty that make up this work. Especially satisfying was his reading of the second movement, with its rich melodic passages.

The d'Indy "Istar" and Saint-Saëns's symphonic poem, "Phaeton," made up the other orchestral offerings of the afternoon, the poetic content of the latter work being developed with skill.

Musical New York has already taken Vidas to its heart, so that the reception given him was on a par with his admirable playing of the Bruch Concerto. Fire, poetry and good taste are marvelous ingredients when blended in equal proportions and they were well disclosed in Mr. Vidas's conception of the Bruch work. From the enthusiasm awakened by his performance it is evident that this newest virtuoso of the bow already has a following of considerable proportions.

M. S.

Graveure Admired in Recital at Capital

WASHINGTON, D. C., Dec. 13.—As the fourth of the Ten-Star Concert Series, T. Arthur Smith presented Louis Graveure, whose brilliant baritone voice was heard in an effective program. His interpretations called forth many encores and he was compelled to repeat several numbers. Mr. Graveure's popularity increased with every appearance and Washington welcomes the announcement that he has been re-engaged for a concert here in January. Bryceson Traharne proved an artistic accompanist.

W. H.

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# FORREST LAMONT

TENOR, CHICAGO OPERA ASSOCIATION

### What the Critics said:

CHICAGO DAILY NEWS, Nov. 26, 1918:

TO FORREST LAMONT, after his prompt acceptance of the rôle of Radames, which, until last evening, was programmed for Dolci, who could not sing the rôle on account of sudden illness, MUST BE AWARDED THE PALM OF SUPREMACY AS THE GREATEST AMERICAN TENOR OF THE DAY. Mr. Lamont made of Radames a most heroic character and few Italian tenors have sung the music of this rôle with greater vocal opulence, with purer tone production and with more musicianship.—Maurice Rosenfeld.

CHICAGO EVENING POST, Nov. 26, 1918:

At the last moment Forrest Lamont took Dolci's place and gave the BEST ACCOUNT OF HIMSELF he has ever given here. HE STARTED RIGHT IN WITH EXCELLENT SINGING of Celeste Aida and kept it up all evening. HE MADE A FINE SUCCESS and deserved a lot of praise, for he walked onto the stage with no chance for preparation or rehearsal. The people applauded him with warmth.—Karleton Hackett.

CHICAGO EVENING AMERICAN:

Forrest Lamont goes on his way reaping fresh laurels. An eleventh-hour substitute for Dolci, he justifies his Americanism once more by "making good" with a WEIGHTY BALANCE OF PRAISE TO HIS CREDIT. Celeste Aida FOUND HIM READY FOR THE BIG TEST of the final B flat, which he met and conquered and held, with the absolute surety of an EXCELLENTLY-TRAINED SINGER-MUSICIAN.—Herman Devries.

CHICAGO DAILY JOURNAL: (Isabeau)

Forrest Lamont was Falco. He sang his various solos as though they meant something musically. In fact, he succeeded in giving meaning to that of the first act which ended with the catching of the hawk on the fly. This is an easy place to score an error, but Lamont is an American and he fielded the play perfectly.—Edward C. Moore.

CHICAGO EVENING AMERICAN: (Butterfly)

Forrest Lamont sang Pinkerton as Pinkerton should be sung, with lusty, free tone, not necessarily

with extraordinary subtlety, for the officer was anything but subtle. Lamont's voice is in excellent condition. It sounded very fresh and ringing, especially in the duet with Butterfly, where his acting, too, showed marked improvement. He is a VERY CAPABLE YOUNG SINGER.—Herman Devries.

CHICAGO DAILY JOURNAL: (Butterfly)

As Pinkerton last night Forrest Lamont showed himself a fine, upstanding artist WITH A SPLENDID VOICE and GOOD STAGE PRESENCE. It was good to hear a VIGOROUS, YOUTHFUL SOUNDING VOICE in the love duet at the end of the first act. It had high merits of its own, and it blended beautifully with Miura's singing. The result was that when the last high note was reached the audience burst into loud applause.

CHICAGO HERALD AND EXAMINER: (Linda)

Forrest Lamont is these days one of the hardest working tenors in these parts. He made eloquent use of the lyrical Donizetti wrote for this rôle and MADE A NEW RECORD for himself by his GOOD SINGING.—Henriette Weber.

Concert Direction: MUSIC LEAGUE OF AMERICA, Inc., One West Thirty-fourth Street, New York



# THE MUSICAL ALLIANCE ENTERS A NEW FIELD

AS an instance of the practical work which the Musical Alliance is doing, which should certainly go far to commend its usefulness not alone to those who have already enrolled themselves as members but to others, let me state that one of its most recent efforts has been directed to turning the attention of the song leaders in the military camps, whose duties and opportunities must before long cease, into a new field. That field is the industrial field.

It certainly should appeal to common sense that if music means something more than an art to be enjoyed by the educated few, or just for church service, or occasionally for the people in the way of a band which heads a parade or plays in the open somewhere, it must be brought home to the masses as well as given its proper place in any intelligent system of public school education.

Recently the President of the Alliance suggested to Albert N. Hoxie, who has been doing wonderful work among the sailors at League Island, not only as a leader of community singing but in providing the boys with all kinds of interesting entertainment almost every night of the week, that it would be a good thing if he carried his work, in view of the passing of the war period, into the industrial field. Mr. Hoxie was quick to seize upon the suggestion, and since then he has been organizing great choruses of industrial workers. Only the other day he held a "sing" in which some thousands of workers from the great Cramp shipyards and from the Stetson hat works participated.

At this meeting, when there were over five thousand present, as has been duly reported in the columns of "Musical America," Mr. Hoxie proposed a competitive "sing" in which the members of these two great industrial organizations should, after adequate rehearsals, compete for a prize, and with that he stated, amid considerable enthusiasm, that this prize would consist of a silver cup which, he was authorized to state, would be presented personally by the President of the Alliance, who is also the editor of "Musical America."

Thus some weeks from now something like five to six thousand people will hear two great choruses of industrial workers pitted against one another in a friendly contest for an emblem, the judges to be some of the most eminent men in the musical world in Philadelphia.

The value of such a movement cannot well be overestimated. It does not merely lie in the fact that thousands of men who work in shipyards and factories are induced to sing, have rehearsals, strive for a prize, but that the value of music is brought home to a class, forming a large proportion of our working force, which has to date had very little acquaintance with it, except occasionally, in directions which were more or less ephemeral.

When the children in the schools are educated to what music means, especially in its community sense; when the workers in the factories and industrial plants realize what it means to them, we shall establish a sound basis upon which we can then build and evolve a really music-loving people. On this basis we can then proceed to place all kinds of musical organizations, and so in the process of evolution we shall enlarge the opportunities for all those who are engaged, whether in composing music or in playing, singing, teaching it, and thus in time we shall have a great, music-loving people, able to support not one opera house in a great city like New York but several, and desirous of having opera in their own language. And so we

shall also develop the strength which will sustain one or two symphony orchestras in a city of any importance, supported by the dollars of the masses of the people, instead of by the checks of a few public spirited citizens.

What the movement will mean to the musical industries is also evident, for the reason that once the great mass of well-paid wage-earners realize the pleasure and satisfaction, the mental relief and spiritual aid that music can give them, they will be anxious to have at least one musical instrument in their homes.

As the value of music is demonstrated to the industrial body it logically follows that the employers who run industrial plants will, in turn, see the wisdom of introducing it not alone after working hours but during working hours. This will mean the introduction into factory life of music as an aid to sustaining the vitality of the working force, particularly during the later hours of the day, when it is apt to lag. And this is all the more important, as through the wonderful improvements in labor-saving machinery, the labor of the individual worker is naturally becoming more and more systematized and more and more monotonous. Whereas in the olden times the worker built a thing entirely himself, to-day he performs a few evolutions, which he repeats, and repeats, and repeats, till mind and body flag under the strain of the everlasting, unvaried monotony.

Now that peace is approaching and the work in the camps must before long pass, we know nothing that could contribute to the cause of musical education and musical culture, more likely to be effective, than that the song leaders everywhere should soon begin to turn their attention from the soldiers to the workers in the factories and industrial organizations.

*John C. Freund*

President the Musical Alliance of the U. S.

## Needs the Help Such an Organization Can Give

Please enroll me as a member of the Musical Alliance and find enclosed check for annual dues.

This Northwest country is rich in possibilities. The State of Washington is evolving musically through a steady, hopeful progress, but we need all the help that such an organization can give.

LETHA L. MCCLURE,  
Director of Music.

Seattle, Wash., Nov. 15, 1918.

## In Sympathy with the Organization from the First

Since the first presentation of the principles and aims of the Musical Alliance of the United States to the public, through MUSICAL AMERICA, I have been in sympathy with the organization. Enclosed find my check for membership. Happy to have the privilege of becoming a member.

CORDELIA L. PEED.

Albany, N. Y., Nov. 14, 1918.

## With Best Wishes

I enclose my check for \$1 for the Musical Alliance of the United States, in which I wish to have a membership. With best wishes for continued success, I am,

KATHERINE LEE JONES.  
Washington, D. C., Nov. 22, 1918.

## Hope Before Long Club Will Have 100 Per Cent Membership

We are enclosing membership dues herewith. We most heartily endorse the Musical Alliance and hope before long that our entire club will have a 100 per cent membership.

Very cordially yours,  
Mrs. G. H. HASTINGS, Vice-Pres.,  
Thursday Morning Music Club.  
MILDRED ROGERS JONES,  
Thursday Morning Music Club.  
Winston-Salem, N. C., Nov. 13, 1918.

## Dr. Robert Sterrett Endorses the Alliance

Enclosed please find my check for \$1 in payment of yearly dues, and accept my application as a member of the Alliance, with all my heart and soul, as an American who, while having the utmost regard for the cosmos at large, still believes Americans should now have the opportunity (even at their own hands) that many, in the musical world, have not had.

May the genial, irrepressible, resourceful, kindly, wise John C. Freund, and his peculiarly representative staff on

MUSICAL AMERICA as well as in the Musical Alliance, have abundant increase in prosperity and opportunity to continue in their helpful, constructive way, indefinitely!

Dr. ROBERT STERRETT.  
Jamaica, N. Y., Nov. 21, 1918.

## Will Be Appreciated by Foreign Born Musicians

I am enclosing check for membership in the Musical Alliance of the United States. This national organization will be, I am sure, much appreciated by a good percentage of foreign-born musicians, who came here to live under the Stars and Stripes as citizens and awaiting just the same their chance which they never had in their mother country.

JACINTO F. MARCOSSANO,  
School of Pianoforte.  
New Haven, Conn., Nov. 21, 1918.

## A Most Appropriate Thing at the Most Appropriate Time

Enclosed please find check for \$1 for membership in the Musical Alliance, which I find a most appropriate thing at the most appropriate time.

ROMEO GORNO,  
Cincinnati, Ohio, Nov. 21, 1918.

MARIE

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## THE MUSICAL ALLIANCE OF THE UNITED STATES

(INC.)

JOHN C. FREUND, President

MILTON WEIL, Treasurer

**FOUNDED** to unite all interested in music and in the musical industries for certain specific aims:

1. To demand full recognition for music and for all workers in the musical field and musical industries as vital factors in the national, civic and home life.
2. To work for the introduction of music with the necessary musical instruments into the public schools with proper credit for efficiency in study.
3. To induce municipalities to provide funds for music for the people.
4. To aid all associations, clubs, societies, individuals whose purpose is the advancement of musical culture.
5. To encourage composers, singers, players, conductors and music teachers resident in the United States.
6. To oppose all attempts to discriminate against American music or American musicians, irrespective of merit, on account of nationality.
7. To favor the establishment of a National Conservatory of Music.
8. To urge that a Department of Fine Arts be established in the national government and a Secretary of Fine Arts be a member of the Cabinet.

Application for membership by those in sympathy with the aims of the Alliance, accompanied by One Dollar for annual dues, should be sent to the Secretary.  
501 Fifth Avenue, New York

Checks, Post Office and Express Orders should be made payable to the Musical Alliance of the U. S.  
Depository: Bankers Trust Company



## ATLANTA OPERA HAS \$101,775 GUARANTEE

Fund for Metropolitan Season  
Heavily Oversubscribed,  
Directors Announce

ATLANTA, GA., Dec. 11.—Starting out to underwrite a fund of \$95,000, twenty-five per cent more than any previous opera guarantee fund, Atlanta, in a little over a week has secured pledges amounting to \$101,775, thus assuring the visit of the Metropolitan Opera Company to this city for the week beginning April 21.

When the fund reached a figure around \$98,000 President William L. Peel and Treasurer C. B. Bidwell, of the Atlanta Music Festival Association, officially pronounced it closed and so announced to the press. Pledges continued to pour in, however, until tonight the fund is beyond the \$100,000 mark, with the prospects that several thousand more dollars still will be secured. Pledges have been coming by word and mail, even from far-off States.

Thus Atlanta will resume her program of "Metropolitan Opera every year," a program that, since its inauguration in 1910, has been interrupted only by the wartime conditions prevailing in 1918.

Colonel Peel is confident that the approaching opera season will be so successful that no guarantor will be called upon to make good his pledge, an occurrence that has never yet been necessary in Atlanta.

A regular "opera audience" was drawn to the Auditorium Thursday night when John McCormack, on his third visit to Atlanta, opened the all-star concert series which is under the management of Mrs. Dan A. McGuirk. Fully 5500 persons were in the audience and Mr. Mc-

Cormack gave the best that was in him. The greatest outburst of applause followed Mr. McCormack's singing of Tosti's "L'alba separa," which he gave with all the vigor for which it calls. "The Americans Come!" the martial air by Fay Foster, closed the program. Edwin Schneider proved an almost perfect accompanist and Winston Wilkinson, the violinist, was cordially applauded.

The second of the All-Star Concert Series came Monday night when Josef Hofmann won the most tremendous ovation ever given a pianist by an Atlanta audience. Mr. Hofmann's program could have been far heavier and much less entertaining. As it was, however, the big audience was completely satisfied.

He began with the Beethoven "Moonlight" Sonata, followed it with the Gluck-Sgambati Melodie in D Minor, in which he demonstrated his ability to play as well in an immense auditorium as in a chamber. Came the Beethoven-Rubinstein march from the "Ruins of Athens," a Chopin group, Rubinstein's Melody in F, others, and finally Liszt's Twelfth Rhapsody.

The audience crowded about the platform at the end of the program, applauding insistently until Hofmann played again and again.

Negroes of Atlanta on Saturday held the first of a series of "winter sings" to be conducted under the auspices of the colored department of the War Camp Community Service. The music was conducted by song leaders from negro colleges, and included Negro Spirituals, patriotic songs and camp airs.

L. K. S.

Reinald Werrenrath, who begins the New Year with an all-English song recital in Aeolian Hall on Jan. 1, has included in that program a group of old time concert favorites such as the "Sands o' Dee" and "Gypsy John," both by Frederick Clay; "Punchinello," by Malloy; "Beauty's Eyes," by Tosti, and the "Lost Chord," by Sir Arthur Sullivan. There is also a group of recent American songs by Carl Engel, Stanley Avery, James Francis Cooke and John H. Densmore.

## GATTI TO PRODUCE 'OBERON' IN ENGLISH

Weber's Opera Announced for  
Matinée of December 28—  
Is a "Novelty"

"Oberon," said General Manager Gatti-Casazza this week, "will be the Metropolitan Opera Company's next novelty this season. 'Novelty' seems a strange term to apply to a work that is nearly a century old. But 'novelty' it certainly will be for the New Yorkers who did not see it at the Academy of Music in 1870. It was promised by the late Colonel Mapleson for his season at the Academy in 1883-84, but was never sung by his company.

"Saturday afternoon, Dec. 28, will be the date of the Metropolitan production of Weber's romantic opera. We shall use the original English text by J. R. Planché, the opera having been composed by Weber for the Covent Garden, London. The score, however, has been carefully edited by Artur Bodanzky expressly for the Metropolitan. The opera has been curtailed in length and rendered, in my opinion, much more effective as a stage spectacle. Mr. Bodanzky also has cleverly used Weberian motifs in the construction of recitatives to take the place of Planché's spoken dialogue—as was done for 'Carmen.'

"The scenery for the three acts, including nine scenes, has been designed and painted by Joseph Urban, who painted the scenery of 'The Prophet.' He has also designed the costumes. Richard Ordinsky has charge of the stage management, while the choruses have been trained by Giulio Setti. The ballets have been composed by Rosina Galli, who has trained the ballet corps

for our production. Mr. Bodanzky, who is co-ordinating the several elements, will conduct the performance."

The cast will be as follows:

*Oberon*, Paul Althouse; *Rezia*, Rosa Ponselle; *Fatima*, Alice Gentle; *Sherazmin*, Albert Reiss; *Mermaid*, Marie Sundellus; *Puck*, Raymonde Delaunoy; *Huon*, Giovanni Martinelli; *Harun Al Raschid*, Louis D'Angelo; *Babekan*, Mario Laurenti; *Abdallah*, Paolo Ananian; *Charlemagne*, Leon Rothier; *Almanson*, Carl Schlegel; *Mesrou*, Giuseppe Del Grande. Conductor, Artur Bodanzky.

## Arthur Shattuck Begins Season in St. Paul

Arthur Shattuck's season, delayed by present conditions, opened in St. Paul on Dec. 10 with a recital before the Schubert Club. Other immediate engagements will include a program with Alma Peterson of the Chicago Opera Association in Sheboygan, Wis., and a recital at Franklin College, Ind. Early 1919 engagements will include appearances in the artist courses in Green Bay and Racine, Wis.; recitals for the Amateur Musical Club in Peoria, Ill.; for the College of Agriculture at Manhattan, Kan., and in Rochester, N. Y.; a return engagement in Buffalo; an appearance in the piano recital course in Memphis; a joint program with Lucy Gates in Milwaukee in the Pabst Theater Course and two appearances as soloist with the Cincinnati Symphony Orchestra in Dayton and New Orleans. On Jan. 10 Mr. Shattuck will give a New York recital in Aeolian Hall, featuring the Glazounoff Prelude and Fugue in D Minor and the Tchaikovsky G Major Sonata on his program.

## Emery Presents Well Chosen Program at Philadelphia Benefit

Moritz Emery's unique "Fifty-Minute Musicales" continue to attract large audiences. That given in Philadelphia for the benefit of the Little House of Saint-Pantaleon, on Dec. 11, had a well-chosen program of vocal and piano works interpreted by Miss Cast, soprano, and Mr. Emery, pianist.

A Week in the Buoy Season of

# MARY JORDAN

## AMERICAN CONTRALTO

Monday, Dec. 2, CONCORD, N. H., Recital

Wednesday, Dec. 4, NORTHAMPTON, MASS. (Smith College),  
Joint Recital with Maurice Dambois

Thursday, Dec. 5, NEW YORK (Columbia University) Recital

Friday, Dec. 6 NEW YORK, Soloist with NEW YORK PHILHARMONIC SOCIETY,  
Josef Stransky, Conductor, at Carnegie Hall, where she again introduced novelties,  
giving the FIRST PUBLIC PERFORMANCES of ERNEST BLOCH'S "TWO POEMS  
OF AUTUMN" and an Aria from JOHN K. PAINE'S OPERA "AZARA".

The New York Critics on her Philharmonic Appearance:

### HERALD:

Sang with sonorous tone and artistic fervor.

### TRIBUNE (Krehbiel):

Miss Mary Jordan, with opulent voice, sang two French songs from Ernest Bloch's "Poems of Autumn."

### TIMES:

These songs were delivered with much effect by Mary Jordan, whose noble organ was later heard in an aria from J. K. Paine's quite vanished opera "Azara."

### POST:

Another American composer represented was Professor Paine, of Harvard, an aria from whose opera, "Azara," was sung with most agreeable, sonorous voice and sympathetic style by the well-known contralto, Mary Jordan. Miss Jordan deserves thanks for giving a local audience a chance to hear a specimen of the love music.

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# CHRISTINE LANGENHAN

SOPRANO



## REMARKABLE SUCCESS

with  
MINNEAPOLIS  
SYMPHONY ORCHESTRA

Caryl B. Storrs in Minneapolis  
Tribune, Dec. 9th, 1918.

\*\*\* *She is a genuine artist in feeling and interpretation and sings assuredly and tastefully.*

### PRESS COMMENTS IN FULL:

The soloist, Christine Langenhan, sang in Minneapolis for the first time and created a decidedly favorable impression. She is a genuine artist in feeling and interpretation and sings assuredly and tastefully. Her voice is a dramatic soprano of excellent quality and under good control. "Farewell Ye Forests," from Tchaikovsky's "Joan of Arc," was given with deep feeling, which deepened into its encore, Cadman's "Land of the Sky Blue Water." This ever-lovely American song has never been more artistically sung here than by this songstress. Her second number was the aria, "My Strength Is Spent," from Goetz's unfamiliar opera, "The Taming of the Shrew," and indicates that the composer hardly caught the romping irony of Shakespeare's greatest farce. As an encore another fine American song was given, Vanderpool's "Values."

Signed—Caryl B. Storrs.

### SOPRANO IS THE SOLOIST

Christine Langenhan Sings with Orchestra at Fourth Concert.

By VICTOR NILSSON.

Christine Langenhan, dramatic soprano, was the excellent soloist who, in a beautiful voice and with good technique, sang her Tchaikovsky and Goetz arias, "Farewell Ye Forests" and "My Strength Is Spent" from "Taming of the Shrew" with touching sentiment. The singer sang extra with the orchestra two American songs, Cadman's "Land of the Sky Blue Water," in which she scored particularly, and Vanderpool's "Values." Minneapolis Journal, Dec. 9, 1918.

Management:

HUGO BOUCEK  
116 West 39th Street, New York

## DELIUS TONE POEM HAS FIRST HEARING

Philharmonic Society, Josef Stransky, Conductor. Concert, Carnegie Hall, Evening, Dec. 12. The Program:

Overture to "The Barber of Bagdad," Cornelius; "Life's Dance," Delius; "Variations on a Theme of Haydn," Brahms; Symphony No. 6, Tchaikovsky.

The Cornelius number, which Mr. Stransky resurrected for his concert of Thursday evening, Dec. 12, much as it was liked, did not evoke particular enthusiasm from either audience or critics. Much more important was the "Life's Dance" of Delius, which, though announced as being played for the first time in America, is said to have been performed by the Chicago Symphony under Mr. Stock. Supposed to have been immediately inspired by a sentence or two of Nietzsche's, the symphonic poem must have sprung from roots struck much more deeply into the composer's thought and feeling than the reading of any sentence or two of however great a writer. Like Nietzsche,

Delius has rhapsodized over the constant explosions of vital energy which constitute the history of any form of life. It may, however, be questioned whether the composer has given his overwhelming emotion as adequate an expression as the greatest of German poets did. Perhaps a more precise reading would disclose deeper qualities in the score. Most significant seemed the aftermath of the final tumultuous climax; then one became conscious of the slow, regular rhythm of the beating heart which underlies all human experience and gives it unity even in its most dramatically diverse manifestations.

Another notable feature of the evening was the performance of the "Pathétique" Symphony of Tchaikovsky. Certainly this is a romanticist work, and certainly the Philharmonic's is a highly romanticist interpretation of it. Turgeneff wrote a novel called "Smoke," in which he defined the typical Russian of the nineteenth century as being German, French, English, anything but Russian. One remembered this on Thursday evening, and also how that novel shows romanticism to be like the perfume of heliotrope lingering in a room after a beautiful woman has moved through it; and how too fervid sentiment passes away at the end, like smoke. But too fervid sentiment is very frequent in life, and the Philharmonic's playing of Tchaikovsky's great work struck therefore a responsive chord in the members of the large audience. D. J. T.

## WAGNER WORK STIRS STRANSKY AUDIENCE

Philharmonic Society, Josef Stransky, Conductor. Concert, Carnegie Hall, Afternoon, Dec. 15. Soloist, Max Rosen, Violinist. The Program:

Symphony No. 6, Beethoven; Bacchanale from "Tannhäuser," Wagner; Concerto No. 2, Wieniawski, Max Rosen; "Marche Slav," Tchaikovsky.

Hats off, gentlemen! Blare, bugles! A lady Philharmonic subscriber, looking over the announcements on her program last week, announced to her companion that "they're going to play 'Tistran's Love Death,' by Wogner, my dear"—and the ceiling did not fall. On Sunday

afternoon the great revolutionist-composer was welcomed back from exile, while standees crowded the auditorium to hear the Bacchanale from "Tannhäuser." The applause was thunderous and long-drawn-out. Thus does the vindictive American public maintain a small-minded boycott against the world's great art-works!

Particularly significant was the applause in view of the fact that the performance was not especially brilliant. From an artistic point of view, the Wieniawski Concerto was better done. Sometimes the orchestra seemed to lag a bit, but the warmth and brilliancy of Max Rosen's performance of the solo part made this number memorable. Mr. Rosen has the fluent, silvery tone and the magical technique which are Leopold Auer's greatest gifts to his pupils. It seemed, however, as though a tone rather warm and passionate than fluent and silvery would serve better as a vehicle for this player's artistic message. His hearers evidently did not deal in such discriminations, and applauded with a vigor which caused him to return many times to the stage. D. J. T.

## GIVE GOLD BADGE TO JOHN McCORMACK

John McCormack, Song Recital, Hippodrome, Sunday Evening, Dec. 15. Assisting Soloist, Winton Wilkinson, Violinist. Edwin Schneider, Accompanist. The Program:

Aria, "God Breaketh the Battle" from "Judith," C. Hubert H. Parry, Mr. McCormack. "Deep River," Coleridge-Taylor; "Les Farfadets" ("The Fairies"), Pente, Mr. Wilkinson. "La Procession," Franck; "No, Whom I Love," Tchaikovsky; "Love's Secret," Bantock; "The Star," Saint-Saëns, Mr. McCormack. Irish Folk-Songs—"Down by the Sally Gardens," arranged by Hughes; "The Light o' the Moon," arranged by Hughes; "The Ploughman's Whistle," arranged by Stanford; "Una Bawn," arranged by Hardebeck, Mr. McCormack. "Spanish Serenade," Chaminade - Kreisler; Gavotte-Intermezzo, Saar-Brown, Mr. Wilkinson. "Thine Eyes Still Shined," Edwin Schneider; "Mairi" (a little Irish love song), William Merrigan Daley; "Constancy," Arthur Foote; "I Shall Meet You" (first time), Wilfred Sanderson, Mr. McCormack.

The generous manner in which he has given of his time and art for patriotic purposes has not dampened New York's ardor for John McCormack. When the favorite tenor appeared at the Hippodrome on Sunday evening the huge structure held every person that could be packed inside its walls, while the estimate of those who were turned away,

through inability to secure seats, ran well over 3000 persons.

Mr. McCormack has seldom been in better voice, nor has there ever been evinced a happier spirit of accord between singer and audience. As customary, he began his program with songs of a more serious nature, followed by the Irish numbers in which McCormack audiences revel, and ended with a group of modern numbers that included a new song by his accompanist, Edwin Schneider, "Thine Eyes Still Shined," which met with merited applause. The other new offering was Wilfred Sanderson's "I Shall Meet You." Additional numbers were demanded and granted after each song group.

At the conclusion of Mr. McCormack's Irish songs, Justice Victor Dowling came to the platform and in the name of the trustees of the 165th Regiment, New York's own "Fighting Sixty-ninth," presented Mr. McCormack with a gold badge in token of their appreciation of the magnificent work which he has done in raising more than \$45,000 for their fund, in addition to over half a million dollars for other war charities.

Winston Wilkinson, violinist, added to the charm of the evening's program, his playing of the Saar-Brown Gavotte-Intermezzo being especially fine.

In addition to providing accompaniments, Edwin Schneider shared with Mr. McCormack in the applause with which the new Schneider song was welcomed. M. S.

### Sioux City Hears Van Vliet in Recital

SIoux CITY, IOWA, Dec. 8.—Cornelius Van Vliet, formerly cellist with the Minneapolis Symphony Orchestra, appeared yesterday in the High School auditorium under the auspices of the Sioux City Women's Club. The accompanist was a Sioux City girl, Opal Bullard, whose work was characterized by accuracy and sympathy. Coming in the afternoon, the recital was not well attended, but those present were privileged to hear what was perhaps one of the finest programs of cello music that has been presented in Sioux City. F. E. P.

## PHILHARMONIC HAS POWELL AS SOLOIST

Philharmonic Society, Josef Stransky, Conductor. Concert, Carnegie Hall, Evening, Dec. 11. Soloists, Paul Althouse, Tenor, and John Powell, Pianist. The Program:

Suite, "Scheherazade," Rimsky-Korsakoff; "Hungarian Fantasia," Liszt, John Powell; Nocturne and Polonaise, Chopin, orchestrated by Glazounoff; "Celeste Aida," Verdi, Paul Althouse; "Marche Slav," Tchaikovsky.

Third of the series given for the Evening Mail Save-a-Home Fund was the Philharmonic's concert of Wednesday evening, Dec. 11. Popular as these events necessarily are, it seems especially significant that the *pièce de résistance* was Rimsky-Korsakoff's "Scheherazade" Suite and that it not only was greeted with tumultuous applause (especially the solo passages played by Concertmaster Megerlin), but commanded such rapt attention as speaks volumes for the appeal of a number.

The distinguishing virtue of the evening, besides the performance of the Russian work, was the playing of John Powell, whom the program announced in true press-agent style as "America's Greatest Pianist." Mr. Powell's playing was of such a brilliant order that the press agent seemed for once to have given utterance to mere undecorated truth.

As for the selection of the Chopin numbers and the Verdi aria, one was moved to question, Why? The program-maker's answer, one supposes, would have cited popular appeal as the moving cause. And, of course, there was applause, for Chopin is Chopin and Althouse is Althouse, whether or not the former is orchestrated by Glazounoff and sloppily played by the Philharmonic and whether or not the vehicle of the latter's art is one of the gallery gods' favorites, sung in operatically unsubtle style. The applause was not, however, nearly so full and unforced as had probably been expected. The people may not be musically intellectual, but they are musically intelligent, and that is as good a characteristic as the other, when it is not better. D. J. T.

## SCHKOLNIK HEARD IN SCHOLARLY RECITAL

Ilya Schkolnik, Violinist. Recital, Aeolian Hall, Evening, Dec. 13. Marguerite Valentine, Accompanist. The Program:

Sonata, "Il Trillo del Diavolo," Tartini; Chaconne, Bach; "Berceuse," Sinding; "Humoresque," Kolar; "Malaguena," Sarasate; "Halling," Sandby; "Chanson d'Amour" and "Colombine," Gregor Schkolnik; Twenty-fourth Caprice, Paganini.

The recital given by Ilya Schkolnik, known to New York as the second concertmaster of Dr. Damrosch's orchestra and an annual recitalist, was chiefly remarkable for a tone which was excellently smooth and sustained except in *forte* passages, where an unpleasant roughness seemed to indicate a too loose bow. The tremendously brilliant Tartini Sonata was impeccably delivered except in a few momentary slips of intonation, so slight as to be nearly unnoticeable. A fine carefulness marks every performance of this player, and even when his interpretations seem a little pale and cold, they show this artistic conscientiousness.

Mr. Schkolnik shared the applause for his playing of Sandby's "Halling," a Norwegian dance, with the composer. Many other noted musicians were present in the audience besides Mr. Sandby, and all heard Mr. Schkolnik with approval. Indeed, a conspicuously large element of the assemblage was professional, a fact which may have significance. Mr. Schkolnik's art is scarcely one of popular appeal, but for the student it holds much which is pleasant as well as instructive to observe. D. J. T.



## CINCINNATI FORCES IN FOURTH PROGRAM

Harold Bauer Appears as Soloist  
with Ysaye in Beethoven  
Concerto

CINCINNATI, OHIO, Dec. 14.—The "Emperor" Concerto of Beethoven, with its broad, overpowering sweep, was the feature of the initial program of the fourth pair of this season's symphony series. It was by far the most important number, musically, of the performance. Harold Bauer at the piano and Eugen Ysaye at the desk were the interpreters. The work of both left nothing to be desired. Their understanding of one another's intention was well-nigh perfect and the result was a rare one. Bauer was in splendid form and Ysaye's interpretation of the score through his sympathetic interpretation wonderfully heightened the effect of the whole.

The opening number was the Overture to the "Magic Flute." Ysaye's "Exil," for violins and violas, repeated the satisfactory impression it had created at its recent performance here. Other numbers were Svendsen's "Zorahyda" and Tchaikovsky's bombastic "1812" Overture.

Last Sunday's popular concert drew out the usual large audience attracted by these events. The faith of these "pop" patrons was rewarded, for they were treated to one of the best performances heard at these affairs in some time. Also, the selection of numbers was particularly fitted for an affair of this sort. Warm appreciation was shown on all sides. Lalo's "Roy d'Ys" proved to be an appropriate opening number. Massenet's "Alsation Scenes" and several numbers from Mendelssohn's "Midsummer Night's Dream" proved to be the climax in the work of the afternoon. The Scherzo of the latter, as usual, caught the greatest amount of popular fancy. The Andante Cantabile by Tchaikovsky for String Quartet was beautifully played. The program closed with Svendsen's "Carnival in Paris." One of the new 'cellists of the orchestra, Louis Pleyer, was the well-liked soloist. He played one of the De Swert Concertos for his instrument.

L. G. S.

### Jacques Gordon New Second Violin of Berkshire String Quartet

The Berkshire String Quartet has secured the services of Jacques Gordon to replace Sergei Kortlasky as second violin. The three concerts by the quartet will be given in New York as originally planned, the first taking place Jan. 14, and the other two on Feb. 25 and March 24.

### Ban Again Put on Omaha Functions

OMAHA, NEB., Dec. 13.—After a short spell of gaiety following the quarantine, many functions are being cancelled at the request of the health authorities. The Olga Samoroff concert had to be abandoned notwithstanding a capacity sale.

E. S. W.

## TWIN CITIES PRAISE WORK OF OBERHOFFER FORCES

Bloch "Poems" and Liten Features of  
Minneapolis Orchestra Concerts—  
Shattuck and Erbe Recitals

ST. PAUL, MINN., Dec. 11.—The second symphony concert by the Minneapolis Orchestra, given in the Auditorium Thursday night, gave rise to more than the usual amount of comment. "Three Jewish Poems" for orchestra by Ernest Bloch, recitations by Carlo Liten with the orchestra, and Tchaikovsky's Symphony No. 5, provided the points under consideration. For the last named, and for Mr. Oberhoffer's splendid reading, only expressions of delight and satisfaction were recorded. The action was free. The performance provided a moving picture of salient beauty and emotional expression.

For color, ingenuity and faithful application in unfolding the Swiss composer's conceptions, the "Three Jewish Poems" and their performance were also outstanding. The art of the Belgian tragedian, Carlo Liten, made a particular appeal in the charm of the music, the undulating flow of a pleasant declaiming voice, the refinement of its cadences and the call of a dramatic personality. The numbers used were "Le Carillon" and "Le Drapeau Belge" by Emile Cammaerts, set to Elgar's music. The concert was repeated in Minneapolis, Friday night, before a large audience.

Arthur Shattuck's recital before the Schubert Club last night was the first in the series of evening artists' recitals for the season. Intellectually comprehensive, temperamentally sincere and technically equal to the demands of a fine selection of numbers, the pianist found a place of high regard in the minds of his attentive listeners. The outstanding number was the Tchaikovsky Sonata in G Major, revealing the fine workmanship of the pianist. The applause was insistent and led to three recalls at this point. Three small numbers by Rebikoff met with favor, "The Strolling Musicians," "The Limping Witch Hobbles Through the Forest" and "The Music-Box." The last was repeated. Poldini's A Major Etude de Concert and a Brahms Waltz provided enjoyable moments, prolonged by the repetition of the last named. A Scherzo by d'Albert, Liszt's Third Nocturne and Twelfth Rhapsody brought out the artist's advanced pianistic qualities.

Margaret Erbe, a young pianist from Green Bay, Wis., introduced as a pupil of Mr. Shattuck and the late Mme. Carreno, has recently filled two recital engagements in St. Paul. The first was under the auspices of the Convent of the Visitation, the second before the St. Thomas College Unit of the S. A. T. C. Both appearances were rewarded by expressions of enthusiasm. Her program included Beethoven's E Flat Sonata; Chopin's A Flat Impromptu, C Minor Nocturne and G Minor Ballade; Etudes Nos. 1 and 6 by Henselt; the Liszt "Liebestraum" and E Major Polonaise. The program was admirably carried out. The numbers added on demand were MacDowell's "Water Lily" and "Br'er Rabbit," and a Debussy Arabesque.

F. L. C. B.

## Richard Hageman Entertains at First of Soirée-Musicales



Photo by White

Richard Hageman, Prominent Coach, Conductor and Accompanist, in His  
New York Studio

THE first soirée-musicale given by Richard Hageman this season occurred on Tuesday evening, Dec. 10, at this well-known musician's home in West Seventy-first Street. Of extraordinary brilliance were the evenings at the Hageman home last winter, and last week's matched them in charm and interest.

After the guests had gathered a little music was keenly enjoyed. With Mr. Hageman at the piano Hartridge Whipp delivered admirably two American songs, "We Two," by Kramer and William Arms Fisher's "Zero Minus One," followed by Myrtle Donnelly, mezzo-soprano, who revealed taste and charm in the air "Non so più," from Mozart's "Figaro," and a delightful song of Pauline Viardot.

A Hageman soirée without "movies" would be unthinkable, as last season the Donald Thompson pictures of the Russian revolution and of the Eastern front were shown at two of the evenings. This time Mr. Hageman introduced Robert Frothingham, who entertained for an hour or more, projecting on the screen

the motion picture camera's record of his own trip, hunting sheep and goats in western Canada. The pictures were of rare beauty and Mr. Frothingham described them and his own experiences, in an appropriate narrative. After the "movies" the doors of the dining room were parted and the room shown, artistically decorated with the colors of America and our Allies, and supper served. Among the prominent guests were:

Adamo Didur, Eva Didur, Mischa Elman, Mina Elman, Greta Masson, Mr. and Mrs. Jacques Coint, Andres de Segura, Richard Ordynski, Walter Damrosch, Mrs. Antonia Sawyer, Maestro A. Buzzi-Peccia, Giulio Setti, Martha Atwood, Florence Seligman, F. Seligman, Dorothy Francis, Mr. and Mrs. Leonard Lieblich, Professor Cornelius Rybner, Sam Franko, Mme. Romanoff, Myrtle Donnelly, Herbert Witherspoon, Robert Frothingham, Admiral Bleeker, Miss Marony, Edna De Lima, Morgan Kingston, A. Walter Kramer, Ruth Miller, Mr. and Mrs. Hartridge Whipp, Cecil Arden, Hart O. Berg, Mr. Sidez, Blanche Consolvo, Mme. Jean McCormick, Mrs. Ellen Crosby, Greenville Vernon, W. Fitzhugh Haensel, Ashbel R. Welch, and many of Mr. Hageman's pupils.

### PHILADELPHIA GREET'S TRIO

Marcia Van Dresser, Hans Kindler and  
George Boyle Give Musicale

PHILADELPHIA, Dec. 9.—Marcia Van Dresser, soprano; Hans Kindler, 'cellist, and George F. Boyle, pianist, formed a triumvirate of more than ordinary significance at the third Monday Musicale, given this afternoon in the ballroom of the Bellevue-Stratford Hotel. Miss Van Dresser was in splendid voice, while Mr. Kindler has seldom, if ever, played better.

Possibly the air was electric or ecstatic, for a 'cello concerto, written by Mr. Boyle, was presented for the first time in this city. Moreover, the work is dedicated to Mr. Kindler. So there was symphony in inspiration as well as tone. The work possesses much merit, is thoroughly Irish in its inclination, first for a dancing derry-down-derry and then for a sober mood, and finally, considered as a whole, for its well rounded scheme. In addition to the concerto Mr. Kindler played a group of Chopin works: a Largo, a Mazurka and a Valse, arranged for his instrument by himself.

Miss Van Dresser sang a captivating group of four songs by Enrico Bossi, "O Dolce Notte," "Similitudine," "Canto d'Aprile" and "Sul prato." She also gave Debussy's "La Mer est Plus Belle." All were given in charming fashion, both as to voice and style.

T. C. H.

### Frederick Gunster to Re-enter Concert Field Again

Frederick Gunster, the American tenor, who has been actively engaged on the staff of the Y. M. C. A. War Work Council, as associate director of the music bureau since last summer, will soon be available for concerts again. The tenor was forced to cancel his engagements in the early part of the season, as his full attention was needed by the Y. M. C. A. His managers, Haensel & Jones, are now booking him for the New Year. Mr. Gunster sang at Camp Mills last Thursday before many of the returning soldiers, and recently in Hoboken at the dedication of the new Hudson Hut.

Merle Alcock was one of the soloists at the Bagby Musicale at the Waldorf Dec. 16.

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## VIDAS SOLOIST WITH NEW YORK SYMPHONY

Symphony Society of New York,  
Walter Damrosch, Conductor.  
Concert, Carnegie Hall, Evening,  
Dec. 14. Soloist, Raoul Vidas,  
Violinist. The Program:

*Symphony No. 3, Brahms; Symphonic Poem, "Phaëton," Saint-Saëns; Concerto, G Minor, Bruch; Three Belgian Folk-Songs, Arthur de Greef.*

The Perfect Brahmsite cannot complain that his idol's Third Symphony is being neglected by conductors of the leading Eastern symphony orchestras these December days. Mr. Stransky led his forces through it lately; Mr. Damrosch gave his version of it more lately, and Mr. Stokowski will soon show New York how Philadelphians play it. Great score, noble score, it merits these repeated hearings as surely and fully as do the immortals of Beethoven.

The intense, gripping opening lacked "bite" on this occasion. Nor did the superb, swooping main theme possess sufficient strength and power as the New York Symphony gave it. But the reading gained distinctly as the symphony progressed. The glorious second movement was well done and there were many excellences in the mighty *Finale*. We are of the opinion that Mr. Damrosch takes the *Poco Allegretto* a wee bit too rapidly; much of its wistful atmosphere evaporates when it is taken at this pace.

Raoul Vidas won a decided success in the Bruch G Minor Concerto. His remarkably rich and big tone and sterling technique were displayed to signal advantage in this oft-played work. The audience applauded him with warm enthusiasm.

Saint-Saëns's undistinguished "Phaëton" excited no one, and the Belgian folk-songs again proved agreeable novelties.

B. R.

### Cortot a Brilliant Soloist

Doubly distinctive was the New York Symphony Orchestra's concert on Dec. 15, Walter Damrosch conducting. Alfred Cortot, as the soloist of the afternoon, marked a high-light of the concert by his playing both of the Beethoven Concerto in C and the Chopin Andante Spianato and Polonaise for piano and orchestra. There is a clearness which suffuses the playing of Mr. Cortot and gives it a crystalline quality; every detail is brought out in glowing, unshaded relief. His playing of the Beethoven number, especially the *Allegro* and the *Largo*, seemed almost reverent.

The second mark of distinction was

the playing for the first time in America of Vittore de Sabata's Symphonic Suite. This suite, programmatic in its make-up, was written some sixteen years ago, when its composer was twenty years old. Throughout the four parts of the composition one finds a splendid capacity for deft handling of the orchestral instruments. An ovation greeted the first two parts, "A Morning Awakening" and "Mid Leafy Branches," in both of which the impressionistic picture was painted by splendid arrangements of the strings, the brasses and woodwinds being kept noticeably in abeyance. A tranquil "Idyl" and "Mid-day," in which the composer forsook his rather elusive colorings for a much more decided handling of his material, finished a suite which gives splendid promise for riper, maturer work from the composer. The Tchaikovsky Serenade for strings, the interpretation of which was pleasing but somewhat lacking in subtlety, finished the program.

F. G.

### Damrosch Forces and Paulist Choristers Give Children's Christmas Concert

Assisted by the Paulist Choristers, the New York Symphony Orchestra, Walter Damrosch conducting, gave a Christmas concert for young people at Carnegie Hall on Dec. 14. With customary joviality Mr. Damrosch explained to the little folks the themes of the Mozart Symphony in G Minor, which was afterward interpreted by the orchestra. Some Flemish, English and Bohemian carols, as well as numbers by Converse and Rimsky-Korsakoff, were exquisitely interpreted by the choristers. The other orchestral numbers were Saint-Saëns's Prelude to "The Deluge" and the March from "Coq d'Or."

F. G.

### HIPOLITO LAZARO AND JACOBSEN VISIT BOSTON

Greeted in Joint Recital in Symphony Hall—New Music at Heinrich Gebhard Recital

BOSTON, Dec. 14.—Hipolito Lazaro, tenor, and Sasha Jacobsen, violinist, gave a joint concert on Sunday in Symphony Hall. Mr. Lazaro sang principally operatic music, and it was decidedly an operatic audience which received him with such loud and long-continued applause that before the afternoon was over he had doubled his original program. The audience was composed largely of those extraordinary persons who seem never to grow tired of "La Donna è Mobile." Mr. Lazaro gave them this piece and many others of the same kind in the most approved Italian operatic style, with long-sustained and sonorous high notes which brought joy to the audience. In other songs where more subtlety was called for Mr. Lazaro sang with beauty of tone and appreciation of the musical message. Mr. Jacobsen, who played a Nardini concerto and two groups of shorter pieces, shared the audience's enthusiasm, and was also compelled to

give additional numbers with each appearance. He played expressively and drew a tone of fine singing quality. Alberto Bimboni accompanied Mr. Lazaro, and Samuel Chotzinoff played for Mr. Jacobsen.

Heinrich Gebhard gave a piano recital this week. The audience which quite filled Steinert Hall was rewarded by hearing Mr. Gebhard at his best. He played with the musicianship for which he has always been well known. His program was an unusually interesting one, as it was not in the least conventional; it contained many unfamiliar pieces by Fauré, D'Indy and the American composers Carl Engel, Helen Hood and Charles T. Griffes.

Edith Thompson played a group of piano compositions at a recent meeting of the Impromptu Club. Her numbers ranged from Mozart to Debussy. Cyril Scott's "Lotus Land" was very enjoyable, and is still comparatively new to American audiences. The previous concert of this club was shared by Helen Hopekirk, pianist and composer, and Charlotte Williams Hills, soprano. Mrs. Hopekirk played two groups of her own compositions, including her second Suite which is still in manuscript. Mrs. Hills' songs were by Bizet, Debussy, Clough-Leigher, and an Irish air arranged by William Arms Fisher.

C. R.



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## BEETHOVEN SOCIETY CONCERT

Two Vocalists and a Violinist Aid Club's Choral

On Saturday afternoon, Dec. 14, the Beethoven Society gave its second musicale of this season in the ballroom of the Plaza. The assisting artists were Lina Conkling, soprano; Cora Tracey, contralto, and Inez Lauritano, violinist. The program began with the singing of the "Star Spangled Banner" by the club members, and included the aria, "My Heart at Thy Sweet Voice," from Saint-Saëns' "Samson et Dalila," sung by Miss Tracey; the brilliant "Scène de Ballet" (De Bériot), Miss Lauritano; "Prelude," from "A Cycle of Life," Roland, and "There Sits a Bird on Every Tree," Foote, sung by Miss Conkling; "Sylvia," Oley Speaks, and "The Spirit Flower," Campbell-Tipton, Miss Tracey; "Meditation," from Massenet's "Thais," and a Mazurka by Mlynarski, Miss Lauritano; and "Oh, Had I Jubal's Lyre," from Handel's "Joshua," and "Dawn," Curran, Miss Conkling.

The society's chorus, excellently trained by the conductor, Louis Koemmenich, was heard to advantage in "Firelight," Nelson, "Maiden's Wish," Chopin-Saar, and "Little Papoose," Sherwood.

## SCHOOL CREDITS FOR YONKERS

Committee Appointed to Arrange Satisfactory Examination Standards

YONKERS, N. Y., Dec. 14.—Howard C. Davis, superintendent of music in the public schools, is decidedly in favor of allowing school credits to all high school pupils who take music lessons from private teachers and who show satisfactory progress. At present credit is only given those who take the special music course, about twenty-five students in number. This practically restricts credit to those only who attend to become professional musicians.

A committee has been appointed to wrestle with the problem of devising satisfactory examination standards. The committee will examine the standards adopted by other schools and endeavor to formulate a system of examinations, which will be satisfactory both to the private piano teachers and the school authorities. R. W. W.

## MR. BOULTER IN PROGRAM OF HIS OWN COMPOSITIONS

Louis James Boulter, Composer-Pianist. Recital, Aeolian Hall, Afternoon, Dec. 16. The Program:

"A Tribute (L. van B.)," "Angelus," "Dance of the Iroquois," Theme in G and Variations, "Marche de Triomphe," "Legend," "Romance," Impromptu in A, Melody in D, Study in A Flat, Louis James Boulter.

The groups of compositions Louis James Boulter presented on Monday afternoon were composed since his last season's recital. It again became evident that a composer is rarely the best interpreter of his works. To give Mr. Boulter the benefit of the doubt, it can but be stated that in more than one instance it was his pianistic ability that seemed rather inadequate for the portrayal of the creations of his pen.

According to the printed program notice, these new compositions are intended to emphasize the melodic line. However, the performer is inclined to be rather more robust than the writer, frequently marring the most salient asset of his authorship. Intentional, or accidental (by the composer or the pianist), cacophonies also scarcely tend to enhance this melodic accentuation. On the whole, Mr. Boulter's modulations are hardly exhaustive. He seems to have been rather more fortunate in this respect with several numbers of his second group, as the Impromptu in A and the Melody in D, which proved to be very lucid and acceptable examples of piano literature. A moderately good-sized audience heard the program with interest. O. P. J.

## Montreal Audience Enthusiastic Over Auer Recital

MONTREAL, CAN., Dec. 9.—Through Louis H. Bourdon's endeavor, local musicians and music-lovers had an opportunity to hear one of the finest recitals given in the city this season, Sunday

afternoon, when Leopold Auer appeared at His Majesty's Theater. The large audience was highly enthusiastic during the course of the program, and the venerable violinist had to respond with an encore at the close. R. G. M.

## MISS LA CROIX IN BOSTON

Young Pianist Makes Marked Impression in Jordan Hall Recital

BOSTON, MASS., Dec. 16.—Aurore La Croix gave a piano recital last Saturday afternoon in Jordan Hall to a very responsive and cordial audience. Her appearance and manner at once predisposed people in her favor, and she had only to play the opening number to make it evident that she was a musician with something to say. Her program comprised a Bach Suite, Schubert's Sonata, Op. 42, three Chopin and two Liszt numbers, a Scherzo and Serenade by the Swiss composer, Blanchet, and Edward Royce's Variations. Miss La Croix is to be praised for playing the new music by Blanchet and Royce, and we hope she will add more modern music to her repertoire in preference to Schubert's piano music, which we feel should now be allowed to remain on the shelf. Debussy is not the only modern composer, either; there is still much very beautiful Russian piano music waiting to be played.

Miss La Croix has a most musical touch, and she played with understanding and imagination. With ample technique and sufficient strength for her climaxes, she avoided the fault, all too common among pianists, of forcing the tone of her instrument beyond the point where it produces a musical sound. Miss La Croix made a marked impression on her hearers and may expect an interested audience when she comes to Boston again. C. R.

## Samuel Ljungkvist Scores in Worcester Red Cross Benefit Concert

Samuel Ljungkvist, the Swedish tenor, won a notable success on Sunday, Nov. 24, in Worcester, Mass., when he appeared as soloist at the big Red Cross benefit conducted by the Swedish-speaking people of that city. Mr. Ljungkvist scored in a number of Swedish songs and was applauded to the echo by his audience.

## PIANIST AND VIOLINIST GIVE JOINT RECITAL

N. Val Peavey, Pianist, and Adolph Schmidt, Violinist. Recital, Aeolian Hall, Evening, Dec. 14. Accompanist, Frances Merwin Diedrich. The Program:

Sonata, Op. 13, Grieg, Mr. Peavey and Mr. Schmidt. Andantino, Martini-Kreisler; "La Précieuse," Couperin-Kreisler; "Ave Maria," Schubert-Wilhelmj; "Du Pays Natal," Smetana, Mr. Schmidt. Etude, Op. 25, No. 12; Nocturne in C Minor, Valse in A Flat, "Trois Ecossaises," Polonaise, Op. 53, Chopin, Mr. Peavey. Sonata in A Major, Franck, Mr. Peavey and Mr. Schmidt.

An excellent program, yet one of popular appeal, was presented by N. Val Peavey and Adolph Schmidt at their recital of Saturday evening, Dec. 14. A large audience heard the performers, whose style is scarcely severely classical—is, in fact, much nearer the popular than New York audiences are accustomed to hear—but the world is large, tastes are catholic, and certainly the players won favor.

To one who had not previously heard Mr. Schmidt, it seemed that the violinist could not be in his best form. Moreover, the weather was anything but ideal for stringed instruments. One of his encores, the Beethoven "Minuet," won special applause, but it would have gained by being taken at a faster tempo. Mr. Schmidt and his accompanist, Miss Diedrich, might greatly better their art by somewhat closer co-operation.

Mr. Peavey elicited a good, rich tone from his piano and on occasion did some really commendable technical work, as in the MacDowell "Shadow Dance," which was one of his added numbers. A large audience heard the players with evident satisfaction. D. J. T.

## "MINIATURE" NOT DISBANDED

Orchestra, Under Grunberg's Leadership, to Be Managed by Wolfsohns

It was erroneously stated in the Nov. 30 issue of MUSICAL AMERICA that the Miniature Philharmonic Orchestra, of which Jacques Grunberg is conductor, had disbanded. The organization is active and has been since its inception last season. Arrangements were completed last month whereby the Miniature Philharmonic will appear this season under the management of the Wolfsohn Bureau. Mr. Grunberg plans to present the orchestra in several New York concerts beginning with the new year, at which he will introduce a number of American works especially written for his organization.

Original works for small orchestra—there are thirty-one players in the Miniature Philharmonic—are not as plentiful as works for full symphonic orchestra, and Mr. Grunberg has accordingly had considerable difficulty in finding suitable compositions, especially by Americans, as our creative musicians who write for orchestra have, with few exceptions, written for large orchestra. Mr. Grunberg invites American composers who have compositions for small orchestra to send the scores to him in care of his management and assures the composers that he will examine their scores carefully and produce as many as is possible in his concerts this season.

## MME. GUILBERT ACCLAIMED

Diseuse Heard in "Quatorze Types de Femmes en Chansons"

Four types of "Femmes en Chansons" were portrayed by Mme. Yvette Guilbert in her concert of Sunday evening, Dec. 15, when the incomparable *chansonnière* was greeted by an audience that has come to look forward with keen delight to her Sunday night recitals at the Maxine Elliott Theater.

Chansons of the seventeenth, eighteenth and nineteenth centuries were given, the program ending with four modern chansons, arranged by M. Rollinat and G. Ferrari.

Emily Gresser added to the interest of the evening's program with the Dvorak Sonatine and Gade's Capriccio, excellently played. Maurice Eisner gave his usual admirable support at the piano. M. S.

# UNEQUIVOCAL SUCCESS AT MAINE FESTIVALS FOR

# MARTHA ATWOOD

## SOPRANO

Some Headlines from the Portland Papers:

"MARTHA ATWOOD ESTABLISHED HERSELF A FAVORITE"

(Daily Eastern Argus, Nov. 23, 1918)

"MARTHA ATWOOD GREETED WITH ENTHUSIASM"

(Portland Daily Press, Nov. 23, 1918)

"MARTHA ATWOOD EXCELLENT IN SOLOS"

(Portland Evening Express and Advertiser, Nov. 23, 1918)

## PRESS COMMENTS:

PORTLAND DAILY PRESS, Nov. 23, 1918.

And again in her evening numbers Miss Atwood charmed, confirming the agreeable impression of the afternoon.

Her only solo number was Massenet's "Il est doux il est bon," from "Herodiade" and there was general regret that she might not have been given other selections. She did respond with an encore, however, singing by request "There's an Old-Fashioned Town," which had so pleased the matinee audience.

PORTLAND DAILY PRESS, Nov. 23, 1918.

Miss Atwood, the initial soloist at the afternoon concert, has a particularly pleasing presence, which almost as much as the charm of her beautiful soprano voice enlisted the interest of the audience. She is a handsome woman, strikingly gowned, and graceful and pleasing in manner.

Her first number, "Retorna Vincitor," from Aida, gave a glimpse of the purity, sweetness and facile range of her soprano, while her subsequent selection, all of the simpler type demonstrated how admirably she has her voice under control, and how charmingly it lends itself to the expression of varying emotions.

PORTLAND EVE. EXPRESS & ADVERTISER, Nov. 23, 1918.

Miss Atwood rendered the Massenet aria very sweetly and the selection was well received. After hearty applause the artist returned to sing "The Old-Fashioned Town," which song was a favorite in the afternoon. Miss Atwood is a handsome woman.

Martha Atwood, soprano, made a most agreeable impression at the Friday matinee. She is very attractive personally and was a fine soloist for the oratorio this afternoon.

BANGOR DAILY COMMERCIAL, Nov. 20, 1918.

Martha Atwood is as good to hear as she is to look upon and the dignity and charm and beauty of her presence is regal, while her voice reflects her personality and her singing the art of the naturally gifted and finely trained musician.

BANGOR DAILY NEWS, Nov. 20, 1918.

Martha Atwood has been known for the past two years as a singer of songs. In her first appearance on the matinee program she showed that she is particularly adapted for oratorio work. There is a beauty to her voice unusual even among good sopranos. There is a simple, womanly charm of personality, a graciousness of manner, a superb carriage and what is more uncommon an unusual talent in expression and perception of dramatic values.

In her song numbers she was exquisitely expressive and her musicianship was most apparent. Her voice is warm in color and deeply emotional.

DAILY EASTERN ARGUS, Nov. 23, 1918.

Martha Atwood, a new singer, charmed all by her exquisite voice. She has a soprano voice of rare quality; well trained and is a true artist. In Massenet's "Il est doux—il est bon," she was excellent and in her encore number, "An Old-Fashioned Town," she was irresistible.



LEWISTON JOURNAL, Nov. 25th, 1918.

Martha Atwood, charming and gracious always, pleased immeasurably with her work. She has the type of voice that agreeably adapts itself to oratorio and her work was clear-cut and convincing.

PORTLAND ARGUS, Nov. 23, 1918.

Martha Atwood is an artist of handsome and gracious stage presence. The term artist is used advisedly, for she is a singer of intelligence and vocal skill. The beauty of her lower notes is noticeable. Her voice was fully capable of the operatic aria which was her opening number. Her songs were mostly joyous and blithe in tone and youth and freshness rang in every note.

MANAGEMENT: ANTONIA SAWYER, INC., AEOLIAN HALL, NEW YORK





CHARLES CITY, IOWA.—Jessie Dodd, supervisor of music in the public schools, has resigned and will spend the winter in New York City.

LENOX, MASS.—Mrs. George Mole has been chosen by the music committee of the Congregational Church as the new organist. She takes the place of Winnifred Rice, of Pittsfield, who recently resigned.

BARRE, VT.—Gladys N. Gale of this city gave a charming organ recital at the Congregational Church recently. Her program was made up entirely of works by French composers. She was assisted by Mrs. Edwin Bruce, violinist.

LYNCHBURG, VA.—At the memorial services held by the local lodge of the Elks on Dec. 1 the soloist was Florence C. Taylor, a pupil of Katherine Roberts. Although still in high school, Miss Taylor has recently given two interesting recitals.

GRAND RAPIDS, MICH.—A splendid program of children's songs was given here by Mrs. Harriet Story MacFarland, mezzo-soprano, before the Students' League of the St. Cecilia Society. Mrs. Helen Knatt, her accompanist, co-operated excellently.

MONTPELIER, VT.—A concert was given at the Playhouse on Thanksgiving evening by artists from the White Bureau. The artists were Pauline Corrella, soprano; Riccardo Bonelli, baritone; Ruth Collingbourne, violinist, and Marion Hyde, pianist.

NEW HAVEN, CONN.—Mrs. Ruth Linsley Oliver, for the benefit of the Red Cross branch, on Dec. 13 gave a song recital at Library Hall. Assisting her were Josephine A. Monroe, reader; Quincy W. Porter, violinist; Pauline Voorhees and Mrs. Frank C. Porter, accompanists.

BETHLEHEM, PA.—The Bass Clef Club, of which T. Edgar Shields is leader, assisted at a concert given by the Christ Reformed Church Choir, Allentown, in that city, Dec. 9. The soloists were Bessie Seagraves, Cleora Malsberger, Maude Eisenhart, George Dietrich and Roy Clewell.

NEW YORK, N. Y.—F. Henry Tschudi, F. A. G. O., gave an organ recital at the New York Institute for the Education of the Blind on Dec. 11, assisted by Vernon Hughes, tenor, and Mrs. Vernon Hughes, accompanist. The program included numbers by Malling, Guilmant, Rogers, Gounod, et al.

DALLAS, TEX.—The following officers have been elected by the Mickwitz Club for the ensuing year: Mrs. E. J. Gibson, president; Mrs. D. C. Tallichet, vice-president; Anna Allen, secretary; Edna Hamilton, corresponding secretary; Georgia Dowell, treasurer; program committee, Grace Switzer, Emma Simpkins; Bessie Brown and Mrs. T. H. Morrow, the press.

SAN JOSÉ, CAL.—The Pacific Conservatory of Music's annual performance of "The Messiah" has been postponed until the spring owing to the present unsettled condition at the college, due to the demobilization of the S. A. T. C., as well as to the crowded condition of the city's musical calendar since the epidemic. Frances Duff, a young pianist, created a most favorable impression in a recital at King's Conservatory, Dec. 12.

NEW BEDFORD, MASS.—A "sing" was held in the auditorium of the High School on Thanksgiving afternoon. Rodolph Godreau conducted the community singing, which was greatly enjoyed by a packed house. Rev. Father Mussley, a Belgian priest, gave the Invocation and the Rev. Fletcher D. Parker gave a ten-minute address. Accompaniments were played by Le Cercle Gounod Orchestra, which also played several numbers.

JAMESTOWN, N. Y.—For the benefit of the United War Work Fund, a Thanksgiving organ recital was given by Samuel Thorstenberg, director of the Jamestown Conservatory of Music. A large, responsive audience was present to hear a program which included an Impromptu in F and "Eventide" by Thorstenberg.

TEXARKANA, TEX.—Mrs. Ray Ebersson, contralto, of this city, is to appear in recital with Arthur Middleton on Jan. 21. The musical program presented at the Thanksgiving service of the Congregational Church of Texarkana was directed by Mrs. Ebersson. One of her own solo numbers was "When the Boys Come Home."

WASHINGTON, D. C.—Rehearsals have opened for "The Messiah," to be presented by the Washington Oratorio Section, under the direction of Sydney Lloyd Wrightson, early in January. The director hopes to enlarge this society to 750 voices for this occasion, in honor of the 150th anniversary of Handel's death.

URBANA, ILL.—Two organ recitals were recently given at the University of Illinois by J. Lawrence Erb, making the 126th recital given there by Mr. Erb. At a recent convocation in honor of the British Educational Mission to the United States, Mr. Erb gave the organ numbers, also leading the convocation in patriotic songs.

NEW HAVEN, CONN.—A large attendance marked the meeting of the St. Ambrose Society recently. Frances Kirchoff at the piano was assisted in trio numbers by Miss Gibson and Miss Munson, and quartet numbers were given by Mrs. Thorpe, Miss Weisheit, Miss Lathrop and Miss Allis. Mark Chestney, violinist, gave numbers.

BRIDGEPORT, CONN.—A short recital was given by Leslie Vaughn at his studio to introduce his pupils. Among those who took part were Joseph Lescanelli, Samuel Dosensky, Morris Hoffman, Nathan Yopnitsky, Ida Sincerbeaux, Benjamin Comen, Louis Gordon, Charles Farron and the members of the Largo and Minuet Orchestra.

MEMPHIS, TENN.—The Rotarians held their annual dinner Nov. 26 at Hotel Chisca. Nearly 150 Rotarians and their women guests were present and heard an enjoyable musical program presented by some of the most prominent musicians of Memphis and a quartet from Park Field. Mrs. David Griffith and Mrs. J. G. Bailey were the soloists.

POUGHKEEPSIE, N. Y.—Singing by Edith Louisa Hubbard was a feature of the patriotic tea given to the D. A. R. by Mrs. Kaley, the regent. Miss Hubbard gave songs that she sings for the soldiers in the camps. Thrilling was her wordless song, "Triumphant Praise." Later she encouraged the audience to join in the choruses of the patriotic songs.

JAMESTOWN, N. D.—A large audience assembled at Voorhees Hall last night to hear a concert given by Harry Dyer Jackson, the new musical director of Jamestown College Conservatory of Music. Beethoven's C Major Concerto was played by Mr. and Mrs. Jackson; numbers were given by the Choral Union, trained by Mr. Jackson. Mildred Lucille Jackson, a young soprano, gave some artistic numbers. Readings were also given by Mrs. Blanche B. Hutchinson.

TACOMA, WASH.—An attractive feature of the series of musical programs at the First Lutheran Church is the children's chorus, under direction of Mrs. E. C. Bloomquist. On Dec. 6 a program, given in the church auditorium, was opened and closed by the splendid chorus of 100 children's voices, accompanied by Clayton Johnson, organist of the church. Delightful solo numbers were given by Oswald Olson and Chaplain A. J. Haupt, professional singers from Camp Lewis.

NEW HAVEN, CONN.—Mrs. Florence Otis of New York, guest of Mrs. William P. Tuttle, gave a recital at the Red Cross house of the Army Hospital. She gave a delightful group of songs by Gilberté, and was accompanied by the composer. Other numbers on the program were by the West Haven High School Mandolin Club, Kenneth MacDowell in dances and songs by Margaret Hogan.

ATLANTIC CITY, N. J.—The Crescendo Club gave a recital in the Presbyterian Church, with Mrs. William Parsons, leader of the evening. The Galen Hall Trio, composed of Estella Mayer, pianist, Phillis Buseld, violinist, and Josephine Luznicki, 'cellist, assisted Mrs. Alfred Westney, Edna Cale Peach and Ruth Bailey, members of the club, and Nathan Reinhart, organist of Beth Israel Temple. Mrs. Westney was accompanist.

LANCASTER, PA.—One of the city's annual musical events took place on Dec. 13 and 14 when a military opera, "Out Somewhere," was presented by local singers at the Fulton Opera House, for the benefit of the Lancaster General Hospital. Those taking the principal rôles were Mrs. John Hess, Irene Kreidler, Dorothea Stegeman, Mrs. W. F. Meiskey, Mrs. Charles J. Koch, Clyde Shissler, Herbert C. Singer, Harry Boyd and Samuel Smith.

SEATTLE, WASH.—Those taking part in the program given by the Music Study Club, Dec. 3, were Mrs. F. S. Burbank, Mrs. W. H. Ogle, Mrs. W. H. Brownfield, Irene Bathrusch, piano; Ermanie Proulx, Mrs. Bert Harris, Mrs. Lloyd Jones, Mrs. J. L. Overman and Mrs. H. B. Perry, voice. At the Century Club, Dec. 6, the program was given by Amy Huntly, pianist; Margaret Michael, violinist; Mabel D. Pett and Mrs. Frederick Adams, vocalists.

SEATTLE, WASH.—Mrs. Gwendolyn T. Lewis, pianist, was soloist at the Victoria Ladies' Musical Club, Victoria, B. C., Dec. 5. Mrs. Louise Van Ogle lectured before the musical club in Vancouver, B. C., in November. Milton Seymour presented Mary Ellison and Dorothy Tyler in piano recital, Dec. 6. Arville Belstad, artist-pupil of Judson Mather, appeared in recital, Dec. 4. T. Francis Smith, voice, presented Gertrude M. Parish in recital, Dec. 6.

HARTFORD, CONN.—The Musical Club held an open meeting on Dec. 5. The subject was "Famous Classic Period in Vienna, 1790-1810." The committee in charge was made up of Frances Johnson, Miss Cook, Marion Williams and Miss Gilchrist. The program was played by R. Augustus Lawson and his pupil, Miss Walsh. Mrs. Gertrude Damon Fothergill sang two songs, accompanied by Maud Tower Peck. Marion Williams played violin numbers, accompanied by Lucy B. Woodward. Mr. Lawson added two piano numbers to the program.

TERRE HAUTE, IND.—Mrs. Edward MacDowell, wife of the American composer, gave a lecture-recital at St. Mary-of-the-Woods, under the auspices of the Conservatory of Music on Dec. 10. As the school has been strictly quarantined against influenza, no outsiders were admitted to this recital, contrary to the general custom. Mrs. MacDowell emphasized the musical side of her program on this occasion, playing, in all, eighteen numbers. She was greeted enthusiastically and was obliged to respond with six encores.

TACOMA, WASH.—The regular fortnightly musicale of the Ladies' Musical Club, which was held on Dec. 3, at the Tacoma Hotel, presented prominent local soloists. Mrs. Zoe Pearl Park, dramatic contralto, choir director of the First Congregational Church, and Mrs. Oscar Robert Myre, violinist, were introduced to a Tacoma audience for the first time. Both musicians were ably accompanied by Mrs. H. H. Yost. A group delightfully given by Katherine Robinson, Tacoma pianist, included a Fantasy by Paderewski and Debussy and Grainger numbers.

ATLANTIC CITY, N. J.—The Willing Workers' Club gave an interesting musicale recently at the home of Mrs. Frank J. Moore, for the maintenance of a little protégé at the North American Home. The musical numbers were furnished by members of the Crescendo Club, and a Trio from Haddon Hall. Mrs. Du Plaine, president, was assisted by Mrs. A. G. Bolte, Mrs. R. W. Bartlett, Kathleen Bennett Golding, Kathryn K. Worcester, Rebecca Langer, Henry Gruhler, Ben Stad, Grace Mary Moore and Marsden Brooks, with Mrs. Alice Warren Sachse at the piano.

DUBUQUE, IOWA.—Sherman Circle has resumed monthly musicales and on Nov. 13 the program was given by Grace Campbell, violinist, and Miss Buchmann, soprano, who was heard in a group of patriotic songs, accompanied by Mrs. Riley-Sullivan. On Dec. 10 the program included offerings by Marie Parnell, mezzo-soprano. Epworth Seminary held a faculty recital on Dec. 17, at which the soloists were Mrs. F. Q. Brown, violinist; Alice Graham, pianist; Doris Baker, reader, and Franz Otto, baritone.

TACOMA, WASH.—Louise Rollwagen, for fourteen years a prominent teacher and soprano soloist in Tacoma, left recently for Bridgeport, Conn., where she will reside with her sister, Mrs. Howard Speer. A delightful program of chamber music at the d'Alessio Conservatory of Music was presented on Dec. 5, by C. d'Alessio, violinist, Kaethe Pieczonka, 'cellist, and Grace Stevenson, pianist. Mrs. Elizabeth Jacques Snyder, a talented soprano, formerly soloist for many years at the Pilgrim Congregational Church of Seattle, is a recent addition to Tacoma music circles.

BRIDGEPORT, CONN.—Under the auspices of the Authors' Club, the Philharmonic Trio and other artists gave a concert in High School Hall before a capacity audience. The Philharmonic Trio is composed of Ruth Williams, 'cellist; Edna Northrop, pianist, and Dorothy Wall, violinist. Others on the program were Mrs. Florence Leger, Belle Blackstone, Charles Ferron, Rhea Massicotte, Louis Ginand, Mrs. Emma V. Chase, Irene Comer, Florence Davidson, Cora Anderson, Gladys Borstleman, Dorothy C. Lyon, Eva F. Donning, Anita Greenbaum and Isabelle Pillans.

ASHEVILLE, N. C.—The Saturday Music Club at its last meeting had as guest of honor Isa Maude Ilsen, national director of hospital music, who gave a graphic talk on the work done by music clubs throughout the country in providing musical entertainments for patients in the military hospitals. The speaker paid a warm tribute to the local club for its excellent care for the musical needs of the soldiers in the two adjacent hospitals, Kenilworth and Azalea. At the close of the lecture Mrs. Crosby Adams presented a paper on the "Recognition of Unaccompanied Singing as an Art."

FITCHBURG, MASS.—The Camp Devens Depot Brigade Band made two successful appearances in this city this week. The first was in aid of the Belgian and French Orphan Fund on Dec. 9, and the second was in conjunction with a Red Cross rally on Dec. 13. The band was greeted by exceptionally large audiences on each occasion. The Whitney interests, controlling Cummings Theater, have made plans to bring many of the leading musical artists to the city. George Copeland, with the Duncan Dancers, were the first to appear in the series. Marcella Craft, with Vera Barstow, are to appear nearly in January, while arrangements are being made for the appearance of McCormack in May.

DECATUR, ILL.—Prof. F. Lloyd Hyding of the piano department of the Millikin University, assisted by Florence Flynn, contralto, gave the opening recital of the series of faculty concerts for this year in Millikin Auditorium Thursday evening. Professor Hyding came to Millikin from Chicago, where for the last year he was associated with the Columbia School of Music. Previously he had been head of the piano department in Albion College, Albion, Mich. Mr. Hyding's numbers on this occasion included Beethoven's "Moonlight" Sonata, a Chopin group and a final group comprising the Nocturne in A by Leschetizky; "Etude Caprice" by Rudolph Ganz; and Moszkowski's "Spanish Caprice."

NEW BEDFORD, MASS.—An informal musicale was given in the hall of the Public Library on Dec. 3, under the auspices of the New Bedford Musical Association. The program was varied and interesting. There were several selections by the chorus of the Thursday Musicales (women's voices), one of them being accompanied by four violins and piano played by Mrs. Taveira, Agnes Hoye, Mrs. Moncreiff, Margaret Otheman and Florence Taber, pianist. Probably the most interesting of all the numbers was a piano group played by Robert Wagner, chief yeoman, U. S. N. R. F., who was a student at the New England Conservatory before he enlisted in the navy. Mrs. Moncreiff, Miss Otheman and Miss Taber gave several numbers. The musicale, given to assist in the sale of tickets for Le Cercle Gounod and to get members for the Musical Association, was open to the public.



## GABRILOWITSCH WINS HONORS IN DETROIT

Orchestra Plays Finely Under His Baton—Hear Many Prominent Artists

DETROIT, MICH., Dec. 12.—A myriad of colors, skillfully blended, characterized the Russian program presented by the Detroit Symphony Orchestra at Arcadia Auditorium on the evening of Dec. 5, Mme. Olga Samaroff, acting as soloist. Each episode of the Rimsky-Korsakoff suite, "Scheherazade," besides its vivid tone painting, gave further evidence of the vast possibilities of the recently re-organized orchestra and left no doubt that in an amazingly short time Mr. Gabrilowitsch will have brought this organization to a degree of excellence which will entitle it to rank with the best orchestras in this country. William Grainger played the violin obbligato and, as usual, gave a highly creditable account of himself. Mr. Gabrilowitsch's reading of the Tchaikovsky tone poem, "Romeo and Juliet," was one of the most dramatically effective of any ever heard here and showed the magnificent ease and precision with which he leads his men. Mme. Samaroff chose the Tchaikovsky Concerto in B Flat Minor as her offering, last played here by Mr. Gabrilowitsch about a year ago. There was in her performance a virility, a freshness, a compelling strength which produced a storm of applause. This program was repeated on Saturday afternoon.

The recital given at Arcadia Auditorium on Dec. 10 served to introduce to local concertgoers another young genius in the person of Mischa Levitzki, and to demonstrate the remarkable progress made by Max Rosen in the past year. Levitzki's portion of the program opened with a Bach-Liszt Prelude and Fugue in A Minor, a Gluck-Brahms Gavotte and "Rondo la Turca" of Mozart, in which he impressed his audience with his sincerity of purpose, his unusual technical equipment and the rare intelligence with which he interprets the classics. The "Appassionata" of Beethoven gave the first promise of any underlying fire, but it was the final group of Chopin numbers and a Liszt Rhapsody which brought its fulfillment. Levitzki was accorded a genuinely enthusiastic reception and was recalled for several encores.

Rosen's contributions included the Wieniawski Concerto in D Minor, which demonstrated the clarity of tone and general artistic breadth which he has gained since last season. A Summer Idyl by Burleigh was an excellent vehicle for displaying Rosen's warm, mellow tone. This was followed by a Dvorak-Kreisler "Slavonic Dance," "La Capricieuse" by Elgar, "Zapateado" by Sarasate and numerous encores, without which his auditors refused to allow him to depart. Mr. Rosen is fortunate in having an extremely able accompanist, Emanuel Balaban, who contributed much to the success of the evening.

Under the auspices of the Chamber Music Society, the Société des Instruments Anciens made a most welcome reappearance at the Hotel Ponchartrain

on the evening of Dec. 9. The program opened with the "Ballet de la Royné" of Monsigny, exquisitely played. Following, Mrs. H. Casadesus and Maurice Hewitt presented a Francoeur Sonatine with consummate skill. A Bach Concerto for four violas was played with nicety of phrasing. Henri Casadesus contributed a solo for *viole d'amour*, "Divertissement" of Borghi, and met with such a cordial reception that he added an encore. A superb rendition of Pieces en Concert of Mondonville closed one of the most successful concerts in the history of the Chamber Music Society. On Sunday afternoon the Société des Instruments Anciens gave two programs at the Museum of Art, the first one open to the general public and the second for men in uniform, about 1400 people attending. This is an innovation introduced this year by the progressive president of the club, Clara E. Dyar, and the venture has surely had an auspicious beginning. On Tuesday afternoon this organization presented the Société at the Central High School for the benefit of the students, this concert, like the two on Sunday, being absolutely free.

The first artist concert presented by the Tuesday Musicale was held at the Hotel Statler on the morning of Dec. 10, with Katherine Ruth Heyman, interpreter of modern music, as the officiating artist. Miss Heyman offered first the "Pathétique" of Beethoven, followed by a Rameau composition and two transcriptions of Wagnerian numbers, "Magic Fire Scene" and "La Mort d'Yseult." Miss Heyman's playing of the sonata proved her to be a highly proficient musician, both as to technique and thorough understanding of the masters. But it was her performance of the more modern music for which her hearers eagerly waited. In this group were included Tchaikovsky's "In the Troika," two numbers by Arensky, two excerpts from the "Petite Suite de Ballet" of Rebikov and several preludes and the Fourth Sonata of Scriabine. These evoked a storm of well-earned applause, both for Miss Heyman and the compositions themselves. Miss Heyman lived in Detroit for a time, so her recital on Tuesday was in the nature of a triumphant homecoming.

M. MCD.

### Activities of Maurice Dambois

Two New York recitals within a month of each other is the record attained by Maurice Dambois, the Belgian cellist. Following these two successes, Dambois appeared in joint recital with Mary Jordan in the second of the Smith College Series at Northampton, one of the most important college series in the United States. In Baltimore, at the Peabody Institute, he won a brilliant success. Last year he appeared in the same series, and his playing then made such a sensation that a re-engagement was arranged. On Dec. 20 and 21 Dambois is scheduled to play with the Cincinnati Orchestra under the baton of his compatriot, Eugen Ysaye.

### Ida Seesberg Heard at Concert of Music Students' League

Ida Seesberg, artist-pupil of Lisbet Hoffmann, New York pianist, was one of the featured soloists at the first entertainment of the season given by the Music Students' League in New York, Dec. 14. Miss Seesberg received applause after her admirable delivery of Schubert-Liszt's "By the Sea" and Godard's "En Courant." There was a large audience present.

## ALTSCHULER FORCES IN MATINEE SERIES

Large Audience Greet Russian Symphony Orchestra in Hippodrome Concert

That the series of matinee performances of the Russian Symphony Orchestra is destined to meet with popular favor was indicated by the size of the audience that greeted Modest Altschuler's forces on Dec. 15, in the initial concert of four Sunday afternoons at the Hippodrome.

With Mme. Ernestine Schumann-Heink as soloist, the orchestra gave a program that was skillfully presented and which met with emphatic approval. Opening with the "Italian Capriccio" of Tchaikovsky, the orchestra next presented the descriptive Suite by Vassilenko, "To the Sun," in four variations and a prelude. Mr. Altschuler's development of the colorful work called forth expressions of sincere admiration. Two "Caucasian Sketches" by Ippolitoff-Ivanoff and the "Hebrew Rhapsodie" of Zoltareff completed the programmed offerings of the orchestra, to which were added the Glazounoff "Song of the Volga." Mr. Altschuler conducted throughout with authority and evinced a fine sense of imagination in his portrayal of the Vassilenko moods.

Probably never in her career has Mme. Schumann-Heink faced an audience that was more keenly appreciative of the contralto's fine gifts of musicianship, so perfectly displayed in her singing of the Mozart "Vitellia" aria. For her second number she sang Isador Luckstone's "Liberty Shall Not Die," calling Mr. Luckstone from his box to bow acknowledgments as she referred to him as "one of your foremost New York composers." For additional numbers the great singer gave a group of songs that she has sung in the camps, "for my boys," as she phrased it in announcing them.

A paraphrase on the hymns of the Allied nations concluded the afternoon's program.

M. S.

### Lancaster Hears "Aida" Given by Creature Opera Company

LANCASTER, PA., Dec. 14.—As the second number of the Y. M. C. A. Star Course, the Creature Grand Opera Company on Dec. 12 sang "Aida" before an audience that taxed the capacity of the Fulton Opera House. This was the first time in a number of years that grand

opera has been heard in Lancaster and the opportunity to enjoy this opera was apparently much appreciated by the music-loving people of the city. The audience was as responsive as it was large and Luisa Darclee in the title rôle sang her way into the hearts of her listeners. The entire cast was well chosen and the work of the chorus unusually good.

I. C. B.

### SANDBY GIVES RECITAL

'Cellist in Fine Temper—His New Quartet Played for First Time

For the benefit of the Danish Women's Civic League, Herman Sandby gave a 'cello recital at Aeolian Hall on Dec. 10. Aside from the interest lent to the concert by the mellow quality of Mr. Sandby's art, the audience had the opportunity of hearing a Quartet in C Major by the 'cellist, played here for the first time by Mr. Sandby, assisted by Ilya Schollnik and Frank Gurowitsch, violinists, and Herbert Brodtkin, violist. Beginning in a splendid mood, the composition showed nice balance between some lovely melodic passages on the part of 'cello and viola, and some pleasing harmonies. The pleasant mood, however, was not sustained, and one's interest in the composition rather spent itself before the end.

Mr. Sandby himself was never in better interpretative fettle, and the compositions of Debussy ("En Bateau" had to be repeated) revealed his liquid tones. Other compositions equally well interpreted were his own arrangements of Danish and Swedish folk-songs, numbers by Sibelius, Neruda, Boccherini and a sonata by Locatelli.

F. G.

### Senate Approves Committee's Decision on Ten Per Cent Tax

WASHINGTON, D. C., Dec. 18.—The Senate has indorsed the action of its finance committee in continuing the old 10 per cent tax on concert and amusement admissions, as contained in the new war revenue bill. The draft of the bill, as received from the House, called for a tax of 20 per cent. It is stated by Chairman Simmons of the Finance Committee that the admission tax will bring in \$50,000,000, but in debate on the floor of the Senate the impression seemed to prevail that the amount which will be realized from this source will exceed Mr. Simmons' estimate considerably. The Senate also adopted the Finance Committee's recommendations on increased rates for theater and concert ticket "scalping" and the reduced rates on box-holders and cabarets as suggested by the committee.

It is not believed that an issue will be made of the admissions tax schedule by the conferees.

A. T. M.

Episcopal Church, later as a baritone soloist in the same church, and following this engagement sang in several Manhattan churches. He was twenty-three years old, the son of Mr. and Mrs. John Campbell of Brooklyn. He enlisted in Troop C, First Cavalry, soon after war was declared, and later became a member of the Medical Corps, 104th M. H. B.

A. T. S.

### Monroe H. Rosenfeld

Monroe H. Rosenfeld, newspaper man, press agent, music critic and song writer, died on Dec. 13 from acute indigestion at his New York home. He was fifty-six years old. Mr. Rosenfeld was born in Richmond, Va., but for thirty years had made his home in New York. Early in life he was a newspaper reporter. More than twenty years ago he established the Rosenfeld Musical Press Bureau, which he since conducted. Mr. Rosenfeld wrote many popular songs.

### Mary E. Hallahan

ATLANTIC CITY, N. J., Dec. 12.—Mary E. Hallahan, supervisor of music of the public schools of Atlantic City and member of the Crescendo Club, died this morning of influenza, having contracted a cold while leading the Community Sing on "Victory Day." Miss Hallahan was also choir leader of the Crescendo Club, and her efforts for the uplift of music in the schools and churches will be sorely missed. She was appointed supervisor by Mayor Bacharach.

J. V. B.



### Claude J. Nettleton

SALT LAKE CITY, UTAH, Dec. 5.—Claude J. Nettleton, prominent in musical circles of both Salt Lake and Denver, died a few days ago in Denver, as a result of an attack of influenza-pneumonia. In his untimely passing, the loss is felt keenly not only by his immediate relatives and friends, but by the community at large, who knew the young man as a conscientious musician of artistic worth and high ideals.

Mr. Nettleton was a violinist by profession and conductor, at the time of his death, of a theater orchestra in Denver. He was also an excellent 'cellist, and played the cornet. In addition, he possessed a fine baritone voice.

Z. S. H.

### Douglas Norman Campbell

Sergeant Douglas Norman Campbell, member of the Apollo Club of Brooklyn, died of pneumonia on Nov. 18. Sergeant Campbell sang as a choir boy in St. Ann's

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# Rôle of Spirituals in Spreading War Gospel Among Negroes

By FRANCES R. GRANT

## "THEN I SAW THE CONGO!"

The reader is asked to visualize first a scene in the Jungle—a daylight purpled by overhanging draperies of foliage, when to the sound of drum and rattle giant ebony-skinned princes are singing their war prayers and chanting their war songs in the ecstasy of the coming battle.

It is a century later, and we are in the black belt of the Southern United States, on the South Carolina Sea Island of St. Helena. Here are living the sons and grandsons of the Africans, numbed and wondering over the generation of slavery which has passed. Another war—a Great War they call it—is going on, a war of white men whose logic is at times incomprehensible to the Negroes. By their very heritage, these Negroes are best able to comprehend a great cause through one medium: the medium of song and prayer. Idealists must be found who shall be willing to spread among them the gospel of the great movement, the meaning of the war. And these Idealists must, above all things, comprehend the instincts and the music and the lives of these people.

Thus given the argument and scene of the drama, the action begins.

For many years Natalie Curtis Burlin, who has achieved fame as a folklorist, had been consecrated to the reverent task—as she herself has called it—of recording the songs of American Indians, and of bringing to the white race the meaning of the Red man's culture. She had also helped, by lectures and writing, in spreading the gospel of Hampton Institute, the pioneer industrial training school for Indians and Negroes. Then, at the request of Dr. Moton, successor to Booker T. Washington, as principal of Tuskegee, George Foster Peabody and others connected with Hampton Institute in Virginia, Mrs. Burlin went to the South and began to study the folk-music with that same attitude of sympathy toward the people that had marked and made successful her work with the Indians.

On the sea island of St. Helena, off the coast of South Carolina, with a population of 6000 Negroes and some fifty whites, Mrs. Burlin lived, recording the songs of the people. She stayed at the Penn Normal and Agricultural Institute, which is an offshoot of the Hampton Institute.

While Mrs. Burlin was there the great opportunity arose of using the music to help promote a better understanding between the blacks and whites and to bring to the Negroes a fuller comprehension of what they were called upon to give their lives for in the war.

"It is my belief," said Mrs. Burlin in speaking of her work, "that the Negroes are not to be looked upon merely as a labor-supply, for they have a definite cultural contribution to make to civilization as a whole. Moreover, the music of the Negroes, I feel, is not only an artistic gift to the world, but also a revelation of the possibilities of the Black Race. I believe that the artistic utterance of the Negro which has so important a place in the music of America, may form a bridge of understanding between the races, spanning the chasm of prejudice."

### Spirituals as War-Songs

When the war came and with it conscription, and coupled with this the movement which spread throughout the country in behalf of a singing army, the colored men were soon singing in their camps with the same instinctive outpouring of song that characterized their life of quiet labor in the South before the war. Realizing, with Mr. Peabody, that a great power for moral strength and uplift lay in the old Negro prayer-songs, that had sustained the race in the dark days of slavery, it

was arranged that J. E. Blanton, half-brother of Dr. Moton and superintendent of the Penn School Farm Industries, be sent from camp to camp leading the men in the singing of the old songs. Through George Foster Peabody, one of our ablest humanitarians and the oldest trustee of Hampton, this plan was set in motion, receiving the hearty co-operation of the War Department.

It occurred to Mrs. Burlin also that to the music of the Spirituals—as to well-known songs throughout the world

alent ragtime which the war has spread far and wide—is it not equally appropriate that the nobler music of the Negro, the prayerful Spirituals, should form the basis of a battle hymn in this war wherein the freed black man, side by side with the white man, fights for the larger liberty of humanity?"

### New Words to Negro Music

Closely following the original song in harmonies and progressions, Mrs. Burlin wrote inspired verses, beginning:



In the Negro Belt of the United States, Where the Work with Spirituals Was Spread: No. 1—A Group of Little Folk-singers in Hampton Institute; No. 2—Mrs. Natalie Curtis Burlin, Through Whose Idealism the Work Was Fostered; No. 3—A Characteristic Native of St. Helena, Where Much of the Singing Centered

—new words could be written in this emergency: words of the hour, that would tell the story of the meaning of the war, for she believed that to the rural Negro—impressionable and keenly sensitive to music—the rhythm of song phrases would burn into his consciousness more unforgettably than speeches or pamphlets carrying messages of America's part in the world struggle.

To the Spiritual "Oh, Ride On, Jesus," Mrs. Burlin wrote new words, calling it a "Hymn of Freedom." As Mrs. Burlin says:

"The idea of a conquering power of righteousness riding on through the world and the triumphant ring of the music with its clarion call seemed to me to offer an inspiring theme on which to build an American battle song embodying the ideals for which America entered the war. Since, with unhesitating alacrity, we have paraphrased lighter forms of Negro music in the popular songs sung by the troops—the all-prev-

"Oh, march on, Freedom,  
March on, Freedom,  
March on, conquering hosts,  
Liberty is calling.  
To martyred Belgium,  
Freedom,  
To wounded France,  
Freedom,  
'Tis God who summons our advance,  
Liberty is calling," etc.

A stirring description of the first singing of this song has been made by Grace Bigelow House, assistant principal of the Penn school. To bid farewell to eighteen colored men of St. Helena who had been drafted, a meeting was

called, and after the talks on the war and its mission, the hymn was sung, led by Mr. Blanton. "I wish I could picture that meeting," says Miss House, "in the dimly lighted halls, gay with flags, and those rows of anxious, troubled faces, listening so patiently to get an understanding of what their call meant and then the easing of their burden through song. 'We feel all right about going now,' was the expression of the men after meeting."

The song has been enthusiastically sung in training camps all over the country and has been carried to France. In white schools and service clubs it has also been taken up and sung by Liberty choruses and other organizations throughout the land. The old Negro songs now have an enthusiastic champion in France in the person of Dr. Moton, who has gone abroad at the suggestion of the President and the Secretary of War to assist in the welfare of colored troops.

Words to other of the Negro Spirituals have also been written by Mrs. Burlin, among the finest perhaps those to "God's g'wine to move all the troubles away," the music of which was recently sung by white army boys at their concert in Aeolian Hall following Mrs. Burlin's notation. Again these words met the inspiration of the moment, and could help the Negro to understand the Great Cause, as well as make the white man realize the part of the Negro in the struggle. One of the verses runs:

"Soon when the war broke came the call,  
That summoned Africa's legions all,  
'Twas the white man's fight, but the black man heard,  
And went without a questioning word  
From Africa, East and North and West,  
The natives sailed on Europe's behest,  
Loyally spilled their blood in France,  
Checked with their bodies the German advance,  
They did not know but their lives were sent  
That Freedom might live and the Kaiser repent."

It is vital that the old songs have been taken up so earnestly by the negro camps—but another vital point is that they have also been taken up no less enthusiastically by white people, proving that Mrs. Burlin is not mistaken in her belief in the power of music as a bond between the races.

Preceding her work connected with the war, Mrs. Burlin has done the incomparable work of recording the songs of the Negroes. Unlike other collectors, Mrs. Burlin has set down not merely the melody, but realizing the value of the Negro's instinctive sense of harmony, she has also written down their own harmonies, presenting an absolutely faithful record of what she has heard.

"I found the Island people, unembittered by the years of hardship and prejudice, still naïve. I explained to them what I was trying to do; how the Bible, which is the world's greatest book, is a written book. And how, in order to preserve to the Negro their songs for their children, these, too, must be written. And they eagerly offered their help. Two old men who sang their song for me would repeatedly say, 'May de god Lawd bless dis work youse gwine to do.'

"To me such work is a privilege. For I feel that now that we have fought a war for Liberty and Democracy, we must turn to the problems within our own borders. We must make a struggle for that Democracy which cannot be won by shrapnel and bullets, but by understandings and sympathy and by a realization of the contribution which each race makes to the culture and the civilization of the world."

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